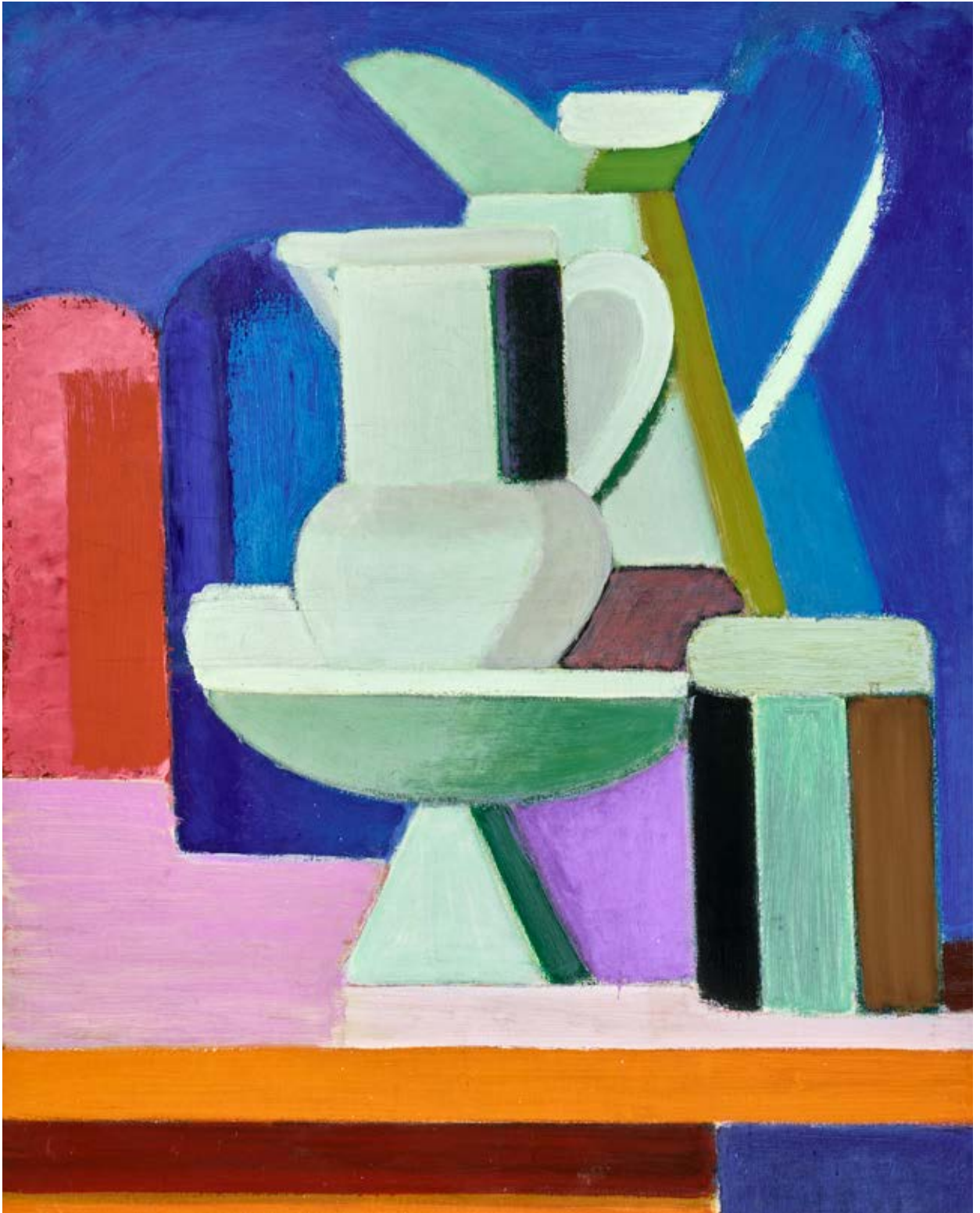


MODERN & CONTEMPORARY ART



BRUUN RASMUSSEN

PART OF THE BONHAMS NETWORK

ARTS AUCTIONEERS

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- Upcoming auctions and the highlights set to go under the hammer
- Invitations to exhibitions, events and exciting talks
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PREVIEW PROGRAM

MODERN ART & DESIGN
13 NOVEMBER FROM 3 PM TO 7 PM

All talks will be held in Danish

3 PM	THE PREVIEW OPENS Wine, snacks, and music
4 PM	INSIGHT ART: JAIS NIELSEN'S PORTRAIT OF COUNTESS DANNER Specialist in Modern Art: Kathrine Eriksen
4:30 PM	INSIGHT ART: COBRA – CONSTANT'S "LA FEMME TERRIBLE" Specialist in Modern Art: Niels Raben
5:10 PM	PANEL TALK: WHAT DOES SOUL LOOK LIKE? A CONVERSATION ABOUT DESIGN, ART, AND THE PERSONAL SPACE Julie Leopold Alf, Director, Enter Art Fair Adam Schnack, Luxury Real Estate Agent Christian Nedergaard, Restaurateur, Ved Stranden 10 & Admiralgade 26 Moderator: Kristoffer Dahy Ernst, Editor-in-Chief, Euroman

PREVIEW OPENING HOURS:

Thursday	13 November	3 pm - 7 pm
Friday	14 November	11 am – 5 pm
Saturday	15 November	10 am – 3 pm
Sunday	16 November	10 am – 3 pm
Monday	17 November	11 am – 5 pm
Tuesday	18 November	11 am – 5 pm

LIVE AUCTION

WEDNESDAY 19 NOVEMBER

4 PM Modern and Contemporary Art, Part I

THURSDAY 20 NOVEMBER

1 PM Modern and Contemporary Art, Part II
4 PM Modern Decorative Art and Design

NØRGAARDSVEJ 3, KONGENS LYNGBY

BRUUN-RASMUSSEN.DK

BR



WELCOME TO BRUUN RASMUSSEN!

LIVE AUCTION OF MODERN & CONTEMPORARY ART AND MODERN DECORATIVE ART & DESIGN

At Bruun Rasmussen, an auction is never merely a sale. It is a meeting point between art, history, and craftsmanship. Each piece presented reflects a unique narrative and a sense of enduring value, whether expressed through painting, sculpture, furniture, or design.

This season marked an exciting chapter as we broadened our horizons to include classic cars and motorcycles alongside our established art and design categories. Together, these disciplines illustrate how collecting and lifestyle intersect, offering new ways to experience beauty, heritage, and quality in both living spaces and private collections.

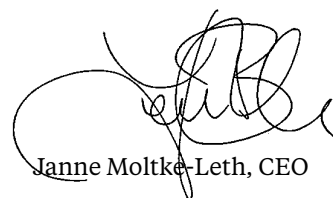
Among the highlights of the upcoming sale are rare artworks by Per Kirkeby and refined stoneware by Axel Salto, including his sought-after sculpture *The Inherent Power of Things*. Also featured is a painting by Jais Nielsen, depicting Countess Danner, a significant work rooted in Danish art history. From distinguished provenance comes a striking painting by Vilhelm Lundstrøm from the collection of architects Eva and Nils Koppel, and Finn Juhl's iconic Chieftain Chair, once owned by the designer's adoptive son. The sale also includes four exceptional works by Banksy, offering a unique opportunity to acquire pieces by one of the world's most influential contemporary artists.

Collecting today is as much about emotion and identity as it is about connoisseurship. The most inspiring interiors are those that blend art and design to create meaningful, personal environments, places where originality, quality, and longevity coexist. Through our auctions, we invite you to discover works that carry these values forward.

With a year-round programme of Live and Online Auctions, Bruun Rasmussen remains a trusted gateway to the world of art and design, where discovery, dialogue, and appreciation meet.

We are proud to present this carefully curated selection and look forward to welcoming you to the auction, an encounter with timeless works that continue to speak to the present.

Best regards,



Janne Moltke-Leth, CEO

FOR INQUIRES PLEASE CONTACT

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DEADLINE FOR CLAIMING ITEMS: WEDNESDAY 3 DECEMBER

Items bought at this auction must be paid no later than eight days from the date of the invoice and claimed at Nørgaardsvej 3 in Lyngby by Wednesday 3 December at the latest. Otherwise, they will be moved to Bruun Rasmussen’s storage facility at Paul Bergsøes Vej 16 in Glostrup at the buyer’s expense and risk. Here, they can be picked up from Friday 5 December. This transportation will cost DKK 150 per item VAT included, and storage will cost DKK 150 per item per week VAT included.

MODERN AND CONTEMPORARY ART
Paintings and sculptures

Lot 1- 165

WEDNESDAY 19 NOVEMBER 4 PM





1

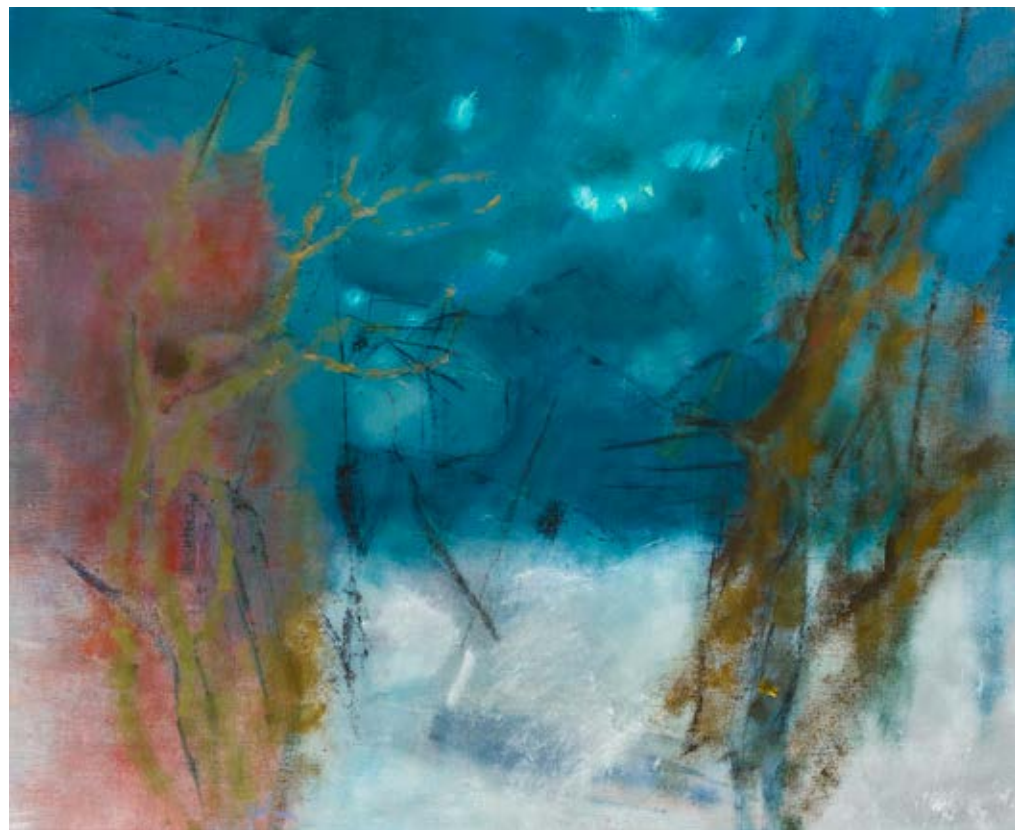
1^{ARR}

OLUF HØST

b. Svaneke 1884, d. Gudhjem 1966

"Erindring om Norresân" (Memories of Norresân), Bornholm c. 1964-1965.
Inscribed on the reverse OH. Oil on canvas. 33 x 46 cm.

DKK 30,000–40,000 / € 4,000–5,350



2

2^{ARR}

OLUF HØST

b. Svaneke 1884, d. Gudhjem 1966

"Vinternat, sydvesthimmel" (Winter night, southwest sky). Orion painting,
Bornholm c. 1950. Signed OH. Oil on canvas. 65 x 81 cm.

Provenance: Private collection, Denmark.

Provenance: Aabenraa Antikvitetshandel, Aabenraa, Denmark.

Provenance: Private collection, Denmark. Acquired from the above.

DKK 150,000–200,000 / € 20,000–27,000



3

3^{ARR}

OLAF RUDE

b. Rakvere, Estland 1886, d. Frederiksberg 1957

Nature morte, 1921. Signed Olaf Rude 21. Oil on canvas. 80 x 90 cm.
DKK 40,000–50,000 / € 5,350–6,700



4

4^{ARR}

RITA KERNN-LARSEN

b. Hillerød 1904, d. Copenhagen 1998

View of rooftops, Paris 1933/1934. Unsigned. Oil on canvas. 73 x 60 cm.

Literature: "SOLO. Rita Kernn-Larsen". Book published in connection with the exhibition: Gl. Holtegaard 24 August 2018-13 January 2019 and Kunsten Museum of Modern Art, Aalborg 7 February-5 May 2019, reproduced p. 102 with the artist standing in front in front of the painting.
Exhibited: "Debutudstilling," Chr. Larsen Kunsthandel, Copenhagen March 1934.

DKK 100,000–125,000 / € 13,500–16,500



5

5^{ARR}

JAIS NIELSEN

b. Copenhagen 1885, d. Hellerup 1961

"Julenat" (Christmas night), 1914. Signed Jais 14. Oil on cardboard. 65 x 55 cm.

Exhibited: "Jais Nielsen 1885-1961. Maleri. Keramik. Udsmykning", Bornholms Kunstmuseum 20 September 2009–3. January 2010, Fuglsang Kunstmuseum 23 January–11 April 2010 and Kunstmuseet in Tønder 22 May-29 August 2010, reproduced in the catalogue p. 53.

Provenance: Private collection, Denmark.

DKK 100,000 / € 13,500



6

6^{ARR}

ELLEN FISCHER

b. Kørnerup 1889, d. 1966

Still life with citrus fruits and artichokes, c. 1920-25. Signed Ellen Fischer. Oil on canvas. 38 x 54 cm.

In 1916, Ellen and Adam Fischer purchased a house in Arcueil, just outside Paris. During the winters of 1917–1918 and 1918–1919, Ellen Fischer attended André Lhote's academy, where she encountered the Mexican painter Diego Rivera, whose ideas on the construction of a work of art proved influential. In 1920, she traveled with Adam Fischer to Florence and London. She became a member of the Salon d'Automne in Paris and, in the first half of the 1920s, produced a series of still lifes. Fifteen of these were exhibited in 1925 at Kunstboden in Copenhagen (Source: "Copenhagen/Paris/Return. Around Ellen and Adam Fischer", Statens Museum for Kunst (National Gallery of Denmark) and Randers Kunstmuseum, 1982. The present work is most likely one of these still lifes. In 1921 and again in 1923, Ellen Fischer exhibited paintings entitled "Nature Morte" at the Artists' Autumn Exhibition at Den Frie Udstillingsbygning, Copenhagen.

Provenance: Aabenraa Antikvitetshandel, Denmark 2006.

Provenance: Private collection, Denmark.

DKK 150,000–200,000 / € 20,000–27,000



7

7

JENS JACOB BREGNØ

b. Hornum 1877, d. Søborg 1946

Dancer. Signed monogram. Carved wood. H. 55 cm. W. 33 cm.
L. 10 cm. DKK 30,000–40,000 / € 4,000–5,350



8

8^{ARR}

HOLGER WEDERKINCH

b. Sønderby, Femø 1886, d. Copenhagen 1959

Ostrich. Signed Holger Wederkinch. Patinated bronze.
H. incl. base 30 cm. DKK 12,000–15,000 / € 1,600–2,000



9

9

JENS ADOLF JERICHAU

b. Roskilde 1890, d. Paris 1916

"Gorgettes store palme" (Gorgette's great palm tree). Signed Jens Adolf Jerichau 1915 with dedication. Oil on canvas. 46 x 61 cm.

Literature: Troels Andersen: "Jens Adolf Jerichau (1890-1916)", Copenhagen 1983, no. 130.

Literature: "J.A. Jerichau. De store tider er inde", Louisiana Revy no. 1, 2021, cat. no. 52, reproduced p. 58.

Exhibited: Jens Adolf Jerichau", Den Frie Udstillingsbygning, Copenhagen 1916, cat. no. 58.

Provenance: "En samling malerier af Jens Adolf Jerichau", Maleriauktion i Den Frie Udstillings lokaler, Copenhagen 1916, cat. no. 60.

DKK 100,000–125,000 / € 13,500–16,500

10

LOUIS VALTAT

b. Dieppe 1869, d. Paris 1952

"Les pins en bord de mer, effet de lune, Agay". Signed L.V 1902. Oil on canvas. 62 x 81 cm.

Exhibited: "Fransk Malerkunst", Charlottenborg, Copenhagen 1918, cat. no. 239.

Provenance: Collection George Viau, Paris (label on the reverse).

Provenance: Winkel og Magnussen, Copenhagen (label with stamp on the reverse).

Provenance: Private collection, Denmark.

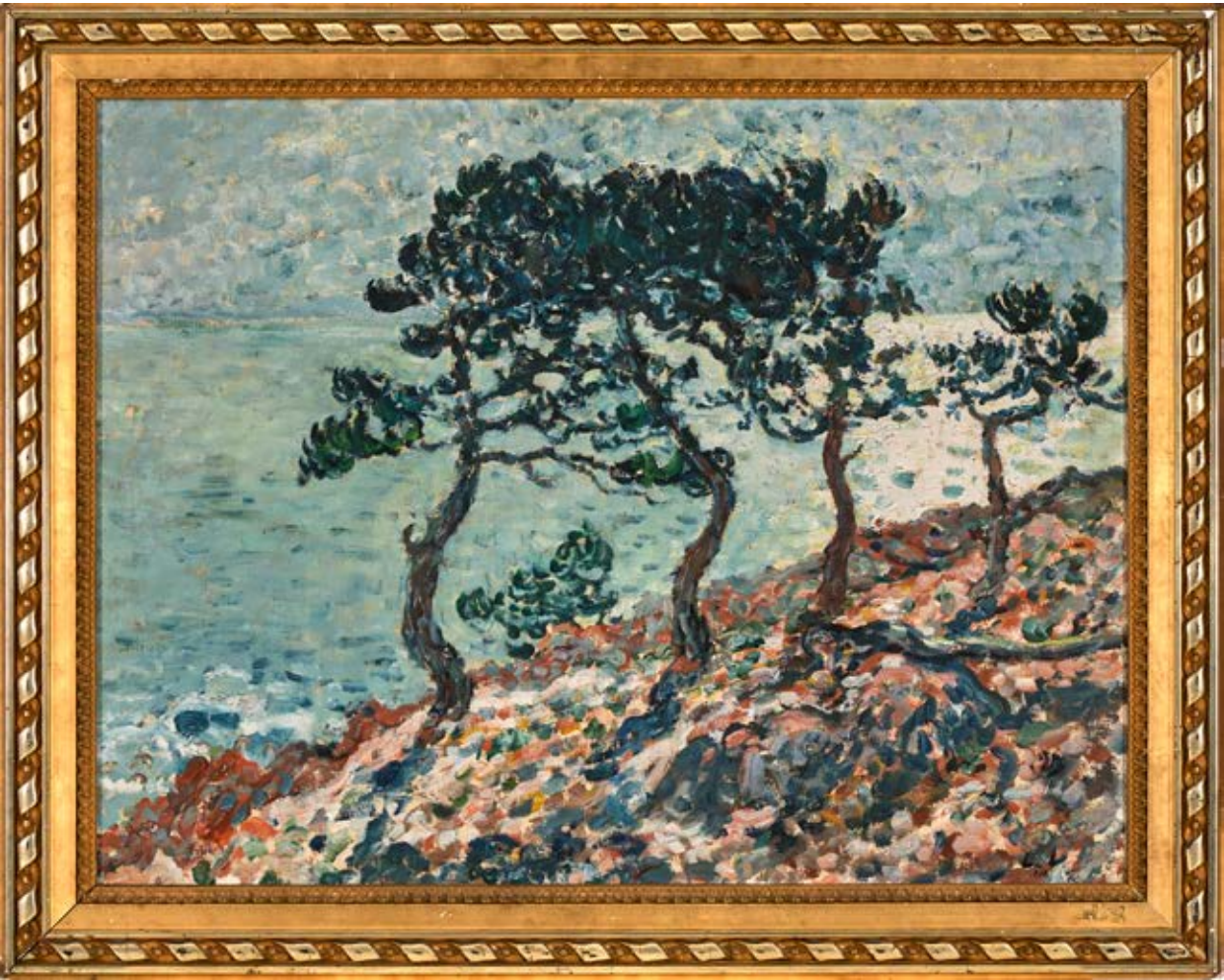
The work is recorded in the archives of the Association of Friends of Louis Valtat (Les archives de l'Association des amis de Louis Valtat) and the buyer also receives written documentation of this.

A painting by Louis Valtat is a rarity in the Nordic art market, nevertheless this painting has been in a Danish private collection for decades.

Valtat never confined himself to a single artistic direction. He was part of several avant-garde movements and can be seen as a Neo-Impressionist, inspired by both Fauvism and Pointillism in the creation of his own distinctive visual language.

One of his most famous motifs – which he painted repeatedly – is the coastline near Agay. This captivating view of the shimmering sea, as seen in this painting from 1902, is a perfect example of Valtat's recurring depiction of this specific stretch of coast. This vibrant landscape opens up to the viewer, offering a glimpse into Valtat's artistic practice and unique visual world.

DKK 300,000–400,000 / € 40,000–53,500



10



“One paints, after all, to understand the meaning of existence more and more.”
(Vilhelm Lundstrøm, Social-Demokraten, 1930)

VILHELM LUNDSTRØM

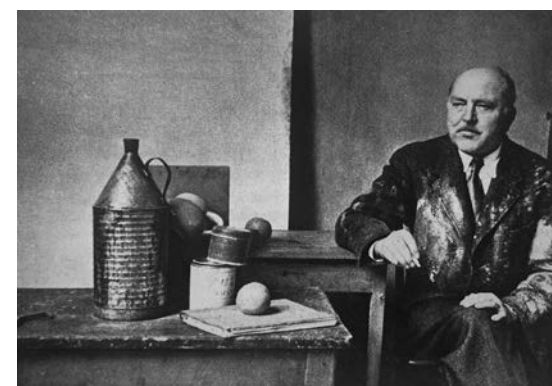
Vilhelm Lundstrøm is regarded as one of the most influential figures in 20th-century Danish art. As a young painter, he was seen as a rebel — provoking both scandal and fascination when he introduced Cubism to a Danish audience unprepared for its bold modernity. His so-called “packing box paintings” caused a stir, but it wasn’t long before the same public he had unsettled came to embrace him. By the 1930s, Lundstrøm’s works had become coveted among leading architects, designers, and discerning collectors.

Behind the serene balance of his still lifes and figure lies an insistence on artistic experimentation. His work demands something particular – a certain sensibility and will – from both the creator and the viewer. From the late 1930s, a notable shift occurs: from form to colour. Shadows retreat from the canvas, the palette expands, and colour begins to shape the spatial composition. The deep blue background remains a defining element, but is now challenged by complementary and tertiary contrasts: flaming orange, violet and lavender, olive and moss green, forest tones, dark caramel, and reddish brown.

“There is, in painting, an attempt to bring colour, form and composition into a higher unity,” Lundstrøm explains in an interview, where he also describes art as “to be able to do something one cannot – not yet, at least... one is on the way. Art is something living, something that can never stand still.” His strict geometric idiom gradually softens, settling somewhere between recognition and abstraction. Certain elements – the bowl, the pitcher, the carafe – return with renewed presence, now joined by cylinders and smaller containers: tins, mugs, jars. Composed with rigour but executed with a painter’s intuition, these objects become both symbols and structures.

Today, Lundstrøm’s works remain highly sought-after, celebrated for their timeless and uncompromising vision, and his finest paintings from this pivotal period are increasingly rare on the market.

“Still Life” is undeniably a work of exceptional calibre and scale – with a remarkable provenance from architects Eva and Nils Koppel, who acquired it directly from Vilhelm Lundstrøm.



Photographer: Unknown
 Vilhelm Lundstrøm in his studio, 1940s.

11

VILHELM LUNDSTRØM

b. Copenhagen 1893, d. s.p. 1950

"Opstilling. Hvid opsats med lille hvid kande oveni, høj hvid kande og en kantet høj æske. Blå baggrund" (Still life. White centerpiece with small white jug on top, tall white jug and a tall square box. Blue background), 1937. Signed and dated on the reverse. Oil on canvas. 130 x 97 cm.

Literature: Preben Wilmann & Marianne Brøns: "Lundstrøm", Copenhagen 1977, no. 266.
Provenance: Architects Eva Koppel (1916-2006) and Nils Koppel (1914-2009), Gentofte, Denmark. Acquired by Nils Koppel directly from Vilhelm Lundstrøm and not since exhibited or offered for sale.
DKK 1,500,000–2,000,000 / € 200,000–270,000



11



12

12^{ARR}

OLUF HØST

b. Svaneke 1884, d. Gudhjem 1966

Harvest landscape with figures, Bornholm 1950. Double signed OH 50. Oil on canvas. 39 x 65 cm.

DKK 40,000–50,000 / € 5,350–6,700

13^{ARR}

OLUF HØST

b. Svaneke 1884, d. Gudhjem 1966

Bognemark, Bornholm. Signed monogram, twice. Oil on canvas. 30 x 42 cm.

DKK 50,000–60,000 / € 6,700–8,050



14

14^{ARR}

OLUF HØST

b. Svaneke 1884, d. Gudhjem 1966

Bognemark, Bornholm c. 1956. Signed OH. Oil on canvas. 65 x 116 cm.

Exhibited: "Oluf Høsts Bognemark", Aarhus Kunstmuseum 1986, reproduced p. 77.

Provenance: "Klassisk Modernisme", Kunsthallen Kunstauktioner, auction 439, Copenhagen 13 April 1994, cat. no. 58, reproduced p. 15.

DKK 100,000–150,000 / € 13,500–20,000



13



15

15
GERDA WEGENER

b. Hammelev 1886, d. Frederiksberg 1940

Masquerade. Signed Gerda Wegener, Paris 1922. Gouache, Indian ink and watercolour on paper. Visible size 55 x 76 cm.
DKK 60,000–80,000 / € 8,050–10,500

16
GERDA WEGENER

b. Hammelev 1886, d. Frederiksberg 1940

Study for "Air de Capri", 1923. Signed Gerda Wegener. Watercolour on paper. 20 x 15 cm.
Exhibited: Salon d'Automne, Paris 1923.
DKK 30,000–40,000 / € 4,000–5,350



16



17

17
GERDA WEGENER

b. Hammelev 1886, d. Frederiksberg 1940

"Le Concert de Bach", c. 1936. Unsigned. Watercolour on paper; handcoloured lithograph on the reverse. Visible size 62 x 52 cm.
DKK 125,000–150,000 / € 16,500–20,000



Verso.

JOHANNES C. BJERG

b. Ødis 1886, d. Copenhagen 1955

"Elskovskampen" (The Love Fight), 1921. Signed Johannes C. Bjerg, stamped L. Rasmussen, Copenhagen. Patinated bronze. 46 cm.

Literature: Kresten Bjerg's catalogue of Johannes C. Bjerg's work at www.johannesbjerg.com, version reproduced and mentioned under 'Statuetter', 1921.
Literature: Leo Swane: "Johannes C. Bjerg", Vor Tids Kunst, vol. 9, 1932, two large versions of the sculpture from 1921-22 reproduced p. 34 and 35. These large versions are in the collection of Statens Museum for Kunst (National Gallery of Denmark), Copenhagen and placed in Mølleparken in front of the former Aarhus Main Library. A third monumental specimen placed in Kongens Have, Odense.
Provenance: By descent in the artist's family. DKK 100,000–150,000 / € 13,500–20,000



18



19

JOHANNES C. BJERG

b. Ødis 1886, d. Copenhagen 1955

“Abessinier II” (Abyssinian II). Signed Bjerg 1914–15. Stamped L. Rasmussen, København. Bronze. H. 55 cm. H. incl. base 67 cm.

Versions in the collections of Fuglsang Kunstmuseum, Statens Museum for Kunst (National Gallery of Denmark) and Øregaard Museum.
Literature: Kresten Bjerg's catalogue of Johannes C. Bjerg's work at www.johannesbjerg.com, version reproduced and mentioned under 'Statuetter'.
Literature: Leo Swane: “Johannes C. Bjerg. Vor Tids Kunst 9”, Copenhagen 1932, version reproduced p. 23.
Exhibited (version): Grønningen, Copenhagen 1915, cat. no. 4.
Exhibited (version): “Skulptur Johannes Bjerg, Maleri Harald Giersing, Musik Christian Christiansen - Carl Nielsen - Aage Oxenvad”, Den Frie Udstillings Bygning, Copenhagen, January 1919, cat. no. 7.
Provenance: Supreme Court lawyer Thorsteinn Thorsteinsson (1889-1972). Thence by descent in his family. For 40 years, Thorsteinsson was the business manager of the artist association Grønningen in Copenhagen. DKK 100,000–150,000 / € 13,500–20,000



Photographer: Unknown
Kunstnernes Efterårsudstilling.
Courtesy of “Hver 8. Dag”, november 1918.



Photographer: Unknown
Exhibition view, Charlottenborg, 1960.
Courtesy of Galerie 1900-2000.

JAIS NIELSEN

MODERNISM IN DENMARK – PARIS OF THE NORTH

In the early 20th century, young artists with avant-garde aspirations make their way to Paris, drawn by the magnetic pull of modernity. They come to witness the latest artistic movements up close. Among them is Jais Nielsen, a key figure of the modernist generation shaped by Kristian Zahrtmann’s liberal art school. For him, Paris is a natural destination. His stay stretches across several years, and it is above all Cubism that resonates with his artistic temperament - leaving a lasting imprint on his practice.

With enthusiasm and conviction, he creates works where speed and movement claim their own space, pushing realism aside in favour of angular forms and constructed compositions.

When war breaks out in August 1914, many avant-garde artists from Scandinavia—and elsewhere in Europe—head north and Copenhagen becomes a meeting place for likeminded spirits. Exhibitions open to critical acclaim, and artworks find their way into the homes of an increasingly curious and receptive public.

THE SCANDAL AT ‘DEN FRIE’

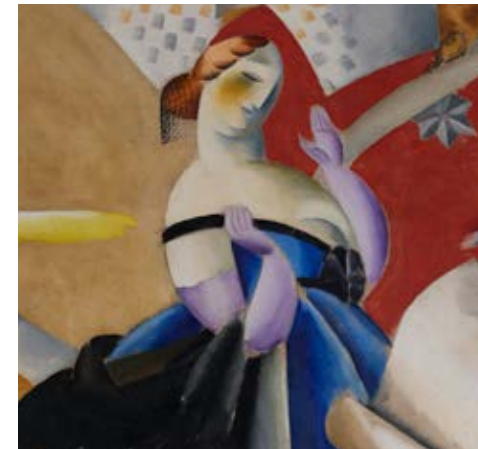
When Cubism enters the Danish art scene, it signals a radical break with prevailing visual norms based on central perspective and naturalist ideals. The prism becomes a mirror held up to a world in upheaval - chaotic and fragmented - and through it, art seeks to liberate itself from the bourgeois, academic tradition that had dominated the 19th century.

Kunstnernes Efterårsudstilling (KE) at Den Frie becomes a key incubator for early Danish modernism. Yet by 1917, the fertile artistic winds of the war years begin to shift. Despite high visitor numbers, the exhibition is met with ridicule and criticism. Still, this pales in comparison to the scandal of 1918, when a full-blown media storm erupts.

Public reaction to the works on display is fierce. Today, it almost borders on the comical. Professor Carl Julius Salomonsen publicly claims that the dramatic upheavals in contemporary art are evidence of a highly contagious mental illness. The pioneering artists are mocked in headlines such as “Modern Art: The Emperor’s New Clothes.”

The media soon becomes consumed by what’s dubbed “The Dysmorphism Debate” - from the Greek dysmorphos, meaning misshapen or ugly. Art and artists are portrayed as deranged, diseased, and outright dangerous. Paradoxically, the very works that scandalized the public in 1918 are now regarded as central masterpieces in the history of Danish art.

What once shocked the public now graces the walls of museums across the country. Vilhelm Lundstrøm presents his notorious “packing box paintings,” Sven Johansen his “Ufordragelige pokerspillere”, and William Scharff the striking “Sporvogsbillede”. Jais Nielsen is represented with nine works, including “Afgang!” and “Silhouetklipper” – and of course “Frederik d. 7 giver Grevinde Danner Gavebrevet paa Jægerspris Slot”.



Photographer: Henry Louis Lavaud.
Countess Danner, ca. 1858.

JAIS NIELSEN AND THE “ILLEGITIMATE COUNTESS”

Jais Nielsen’s portrait of Countess Danner can be read as a subtle, indirect response to the cultural debate of the time. When King Frederik VII falls in love with the woman who would become Countess Danner, her name is Louise Rasmussen - daughter of an unmarried maid. Though the king grants her the title of countess, she is never accepted by the aristocracy. Instead, she is shamed and ridiculed, cast out of polite society.

In the summer of 1918, Jais Nielsen and Olaf Rude stay in Jægerspris, the former residence of Countess Danner. Here, she becomes the inspiration for a series of artistic experiments. Critics dismiss the results as “illegitimate art,” but the choice of this ostracized woman may also be read as a quiet tribute to artists who dare to defy convention and confront tradition’s rigid gatekeepers.

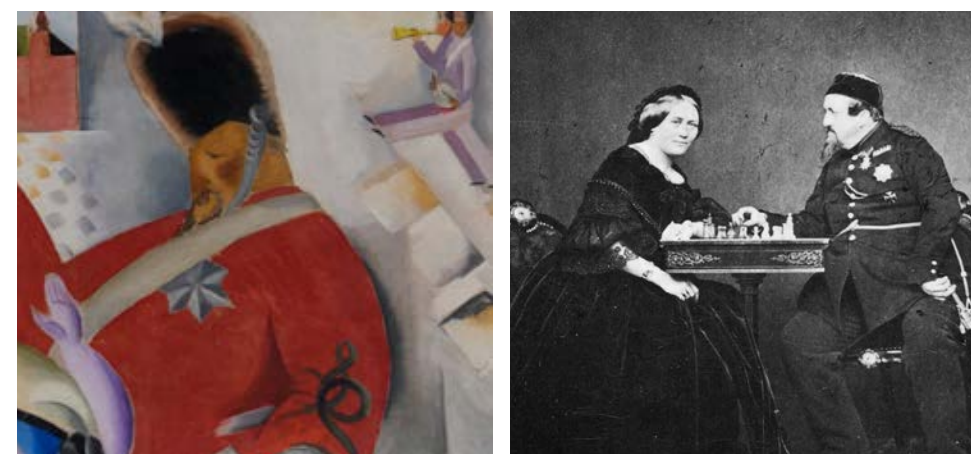


Photographer: Unknown
Jais Nielsen in front of "Grevinde Danner...", Kunstnernes Efterårsudstilling, 1918.
Courtesy of Galerie 1900-2000

That Jais Nielsen is fully aware of the provocation is clear from his memoirs: "(...) I tried to give the painting cheerful, bright colours - but of course, the style was new, cubist, and I certainly took my share of the blows."

Despite the criticism and conservative resistance, Jais Nielsen's portrait of Countess Danner radiates artistic joy. It reflects a painter working with humour, confidence, and a deep engagement with the very essence of creation. The composition is held in a bold palette of primary colours. Its fractured background offers a dynamic framework for the narrative unfolding in the foreground.

The brilliant blue of the countess's dress anchors the entire painting, drawing the eye - just as her ample décolletage captures the full attention of her royal admirer. Sitting astride a dramatically rearing golden horse, the king hands her the deed to Jægerspris. In doing so, the castle's future role as a sanctuary for the underprivileged is sealed.



Photographer: Jens Petersen.
Frederik VII and Countess Danner, ca. 1862.

DANNER OF DENMARK!

We are proud to present this extraordinary period-defining work, an artistic masterwork whose distinguished exhibition history includes its display at Frederiksborg as part of Danner of Denmark: Freedom, Future, and Democracy.

Just as Jais Nielsen stands as a bold and forward-looking advocate for artistic innovation, Countess Danner emerges as a striking symbol of humanism, compassion, and the nascent ideals of modern democracy - foundational values that must ever be protected and fought for.

Countess Danner understood that with great privilege comes great responsibility - especially toward society's most vulnerable. As she herself wrote: "I shall go whither my inner voice doth summon me, and once more endeavour to perform such Good as lieth within my power. It hath been said that the Lord bestowed upon me certain great Talents; thus am I bound, as a missionary of the heart, to follow the calling of mine earnest longing, and to labour that these gifts be made fruitful - by serving my fellow man and offering aid where there is want and suffering."

Please notice that until Sunday, November 16, the painting is exhibited at the Frederiksborg Museum in Hillerød. From Monday, November 17, it will be in our preview here at Bruun Rasmussen.



20^{ARR}
JAIS NIELSEN

b. Copenhagen 1885, d. Hellerup 1961

"Frederik VII giver grevinde Danner gavebrevet på Jægerspris Slot" (Frederik VII gives Countess Danner the deed of gift at Jægerspris Castle). Signed Jais Jægerspris 1918. Oil on canvas. 154 x 137 cm.

Literature: Hanne Abildgaard: "Ny Dansk Kunsthistorie. Tidlig Modernisme, Bind 6", Copenhagen 1994, reproduced in colours p. 131 and mentioned pp. 131-132.
Literature: Lone Kølle Martinsen and Mette Houlberg Rug: "Danner af Danmark. En national kamæleon", Frederiksborg, Hillerød 2025, reproduced p. 37.
Literature: Lone Kølle Martinsen and Mette Houlberg Rug: "Danner af Danmark. Frihed, fremtid og folkestyre", Frederiksborg, Hillerød 2025, reproduced p. 55.

Exhibited: Kunstnernes Efterårsudstilling, Copenhagen 1918.
Exhibited: "Ausstellung Der Sturm - Herwarth Walden", Potsdamer Strasse 134a, Berlin, Germany, probanly September 1923 where the gallery held the exhibition "Arnold Topp / Wilhelm Wulff / Die jungen Dänen / Sturm-Gesamtschau" including works by a.o. Jais Nielsen, Olaf Rude, Mogens Lorentzen, Robert Storm-Petersen and Eugene de Sala in international company with works by a.o. Paul Klee, Oskar Kokoschka, Kurt Schwitters, Laszlo Moholy-Nagy and Alexander Archipenko (traces of label on the reverse).
Exhibited: Det danske Kunststævne i Forum, Frederiksberg 1929 (Interview in Politikens Magasin, 1929).
Exhibited: Den Frie Udstilling, Copenhagen 1955
Exhibited: Charlottenborg, Copenhagen 1960.
Exhibited: "Danner af Danmark. Frihed, fremtid og folkestyre", Frederiksborg Slot, Hillerød 2025.
Provenance: "Auktion over maleren Jais Nielsen's malerier, studier og keramik", Anton Hansen's Kunstauktioner, Copenhagen 5 November 1924, cat. no. 137.
Provenance: Private collection, Denmark. Acquired at the above mentioned auction.
Provenance: Private collection, Denmark. Acquired from the above private xcollection in 1948. Thence by descent in the family.

DKK 1,200,000–1,500,000 / € 160,000–200,000



20



21

21^{ARR}

RITA KERNN-LARSEN

b. Hillerød 1904, d. Copenhagen 1998

Surreal composition. Unsigned. Oil on canvas. 65 x 51 cm.
DKK 75,000 / € 10,000

22^{ARR}

VILHELM BJERKE-PETERSEN

b. Frederiksberg 1909, d. Halmstad, Sweden 1957

Untitled, 1946. Signed v.b.p. 46. Oil on board. 73 x 60 cm.
DKK 40,000–50,000 / € 5,350–6,700



22



23

23

ELSA THORESEN

b. Minnesota 1906, d. USA 1994

Surrealistic composition, c. 1947. Unsigned. Oil on masonite.
46 x 55 cm.

Provenance: Acquired from the artist in 1947 by a previous owner. On the reverse trace of a label: ""For committee. Rec'd from V. Bjerke Petersen Jan. 1947. Purchase offered by the artist".

Provenance: Private collection, Denmark.
DKK 60,000–75,000 / € 8,050–10,000



24

24

VILHELM LUNDSTRØM

b. Copenhagen 1893, d. s.p. 1950

Still life with a pitcher, an orange and a white dish. Signed on the reverse VL.
Oil on canvas. 50 x 65 cm.

Provenance: Bruun Rasmussen Kunstauktioner, auction 577, Copenhagen,
29 September 1992, cat. no. 212.

Provenance: Private collection, Denmark. Acquired at the above auction.

DKK 250,000 / € 33,500



25

25 ^{ARR}

EMIL NOLDE

b. Nolde 1867, d. Seebüll 1956

Schweizer Landschaft (Sils?), late 1920s. Signed Nolde. Watercolour on paper.
34 x 44 cm.

Provenance: Wedding gift from Ada Nolde to the present owner's father (nephew
to Ada Nolde) in 1943.

Confirmation of Registration in the Stiftung Seebüll Ada und Emil Nolde and of
inclusion in a Future Catalogue Raisonné of Watercolours and Drawings by Emil
Nolde.

Certificate from Stiftung Seebüll Ada und Emil Nolde / Nolde Museum Seebüll,
Neukirchen, dated 28 October 2024 to follow this lot. Reg.-Nr. Fr.A.3852.

DKK 500,000 / € 67,000



26

26^{ARR}

SONJA FERLOV MANCOBA

b. Copenhagen 1911, d. Paris 1984

Figure, c. 1959. Signed SFM, 2/6. Stamped Fonderia M Italy. Bronze. H. 27 cm.

Literature: "Sonja Ferlov Mancoba. Skulpturer/Sculptures", Fyns Kunstmuseum, Holstebro Kunstmuseum, Nordjyllands Kunstmuseum, 2003, cat. 41, reproduced p. 125 (burned clay).

DKK 100,000–125,000 / € 13,500–16,500



27

27^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled (Moon Man), 1941. Unsigned. Oil on canvas laid down on board. 18 x 14.5 cm.

Literature: Guy Atkins: "Jorn in Scandinavia 1930-1953", London 1968, no. 202, reproduced p. 338 (upside -down).

Provenance: Kunsthallen Kunstauktioner, auction 250, Copenhagen February 1962, cat. no. 119.

Provenance: Private collection, Denmark. Acquired at the above mentioned auction.

DKK 75,000–100,000 / € 10,000–13,500



29

29^{ARR}

PIERRE ALECHINSKY

b. Bruxelles 1927

"Immobile rouillé", 1949. Signed Alechinsky 49. Gouache on paper. Visible size 43 x 25 cm.

Literature: Bibliotheque de Cobra. Premières séries. Les artistes libres. "Alechinsky", Copenhagen 1950, reproduced on the last page in the leaflet.

Provenance: Private collection, Denmark.

Provenance: Københavns Kunsthandel. Richard Henriksen. Original receipt dated 26-2-1968 mounted on the reverse.

Provenance: Private collection, Denmark. Acquired from the above by the present owner's family. DKK 200,000 / € 27,000

28^{ARR}

KAREL APPEL

b. Amsterdam 1921, d. Zürich 2006

Bird, c. 1950-51. Unsigned. Polychrome decorated cardboard. 12 x 30 x 22 cm.

Provenance: Private collection, The Netherlands.

DKK 45,000–60,000 / € 6,050–8,050



28

30^{ARR}

REINHOUD D'HAESE

b. Geraadsbergen 1928, d. Paris 2007

"Êtes-vous intéressé par certaines choses?", Saint-Remy-de-Provence 1989. Brass. Base of lithographic stone. 55 x 45 x 22 cm.

Literature: "Reinhoud. Catalogue raisonné. Tome 4 / Sculptures 1988-1992", Guy Pieters 2010, no. 1584, reproduced p. 67.

Exhibited: "Reinhoud", Galerie Ariel, Paris 1989.

Exhibited: "Påske 1990", Galerie Moderne, Silkeborg, Denmark 1990.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, France.

Provenance: Private collection, Denmark.

DKK 40,000–50,000 / € 5,350–6,700



30

31^{ARR}

CORNEILLE

b. Liège 1922, d. Auvers-sur-Oise 2010

Landscape, 1952. Signed Corneille 52. Watercolour and gouache on cardboard. 55 x 71 cm.

On the reverse label from Stedelijk Museum Schiedam, The Netherlands.

DKK 125,000–150,000 / € 16,500–20,000



32



33

33

KAREL APPEL, CHRISTIAN DOTREMONT

b. Amsterdam 1921, d. Zürich 2006, b. Tervuren 1922, d. Buizingen 1979

Untitled, 1960. Signed Dotremont & Karel Appel. Pastel on paper. Visible size 49 x 63 cm.

Provenance: Arvid Greens Boghandel, Virum. Original receipt dated 1-10-60 mounted on the reverse.

Provenance: Private collection, Denmark. Acquired from the above by the present owner's family. DKK 80,000–100,000 / € 10,500–13,500



34

34

CORNEILLE

b. Liège 1922, d. Auvers-sur-Oise 2010

"Deux nuages roses", 1968. Signed Corneille 68; signed, titled and dated on the reverse. Oil on canvas. 120 x 60 cm.

Provenance: Galerie Moderne, Silkeborg, Denmark (stamp on the stretcher).

Provenance: Private collection, Denmark.

Provenance: Bruun Rasmussen Auctioneers, Copenhagen, February 1998.

Provenance: Private collection, Denmark.

DKK 150,000 / € 20,000



35

35^{ARR}

EGILL JACOBSEN

b. Copenhagen 1910, d. s.p. 1998

Green mask, 1960s. Signed on the reverse. Stamp on the stretcher: E.J. Fond. Oil on canvas. 65 x 54 cm.

DKK 60,000–80,000 / € 8,050–10,500



36

36^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Quo Vadis", 1969. Signed, titled and dated on the reverse. Acrylic on canvas. 54 x 65 cm.

Literature: Guy Atkins: "Asger Jorn. The final years", London 1980, no. 1805, reproduced p. 211. Mentioned in Chapter 2: Acrylics, p. 58, no. 59.

Exhibited: "Jorn", One-man exhibition of oil paintings and acrylics. Catalogue preface "Jorn mi ha detto...", an interview Jorn-Gianni Schubert, Galleria Arte Borgogna, Milano 1970, cat. no. 30, reproduced in the catalogue.

Exhibited: "Asger Jorn", One-man exhibition of oil paintings, acrylics and lithographs. Catalogue text by the artist (a short quotation), Galleria d'Arte La Bussola, Turin 1970, cat. no. 15, reproduced in the catalogue.

Provenance: Private collection, Denmark.

DKK 500,000–600,000 / € 67,000–80,500



37

37^{ARR}

SONJA FERLOV MANCOBA

b. Copenhagen 1911, d. Paris 1984

Figure. Unsigned. 4/6. Foundry stamp Fonderie de la Plaine. Cire perdue. Bronze. H. 11 cm.

DKK 50,000–60,000 / € 6,700–8,050

38^{★ ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Forvildet blitz" (Stray flash). Lystegning no. 3 (Light Drawing), 1953/1970. Signed Jorn 53 and Fot. Poul Pedersen 71. Photo gravure on canvas laid down on board. 120 x 90 cm.

Literature: Virtus Schade: "Asger Jorn", Copenhagen 1965. The series mentioned p. 75 and 77.

Literature: "Jorn 21 Lystegninger". Catalogue published in connection with an exhibition curated by "Århus Kunstforening af 1847" in connection with Århus Festuge 1971, cat. no. 3, reproduced.

Exhibited: Århus Kunstforening af 1847. Exhibition at Århus Festuge 1971. Asger Jorn Lystegninger No. 3. Provenance: Collection, Denmark.

In 1953 - together with photographer Poul Pedersen - Asger Jorn executed 21 drawings "in air" with a flashlight in front of a camera. Each drawing was made in two versions, one positive and one negative.

DKK 125,000 / € 16,500



38

39^{ARR}

REINHOUD D'HAESE

b. Geraadsbergen 1928, d. Paris 2007

"Play-Fellow", Barbantane 1986. Brass. Base of lithographic stone. 36.5 x 50 x 31 cm. White painted wooden base included.

Literature: "Reinhouid. Catalogue raisonn . Tome 3 / Sculptures 1982-1987", Gallimard 2008, no. 1326, reproduced p. 214.

Exhibited: "Internationale kunstnere. 1962-1987", Galerie Moderne, Silkeborg, Denmark.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark. DKK 40,000-50,000 /   5,350-6,700



39



40

40^{ARR}

ASGER JORN

b. Vejrum 1914, d.  rhus 1973

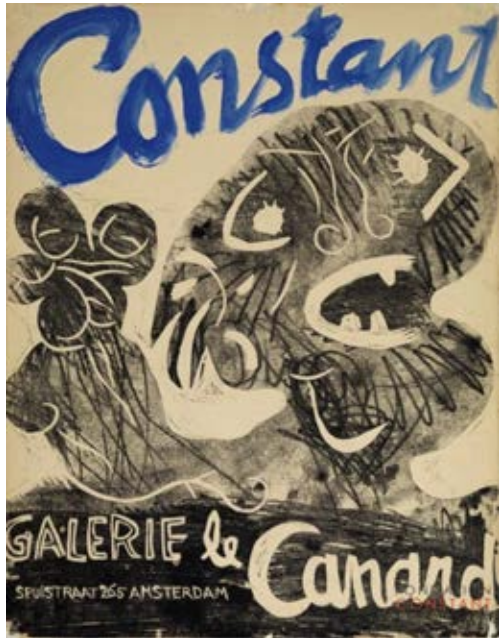
Untitled, 1940/41. Unsigned. Oil on canvas. 43.5 x 62.5 cm.

Literature: Guy Atkins: "Jorn in Scandinavia 1930-1953", London 1968, no. 212, reproduced p. 339.

Provenance: Kunsthallen Kunstauktioner, auction 195, Copenhagen January 1954, cat. no. 39.

Provenance: The collection of F.C. Boldsen, Copenhagen.

Provenance: Private collection, Denmark. Acquired at the above mentioned auction. DKK 500,000 /   67,000



Affiche Galerie Le Canard
 “Werken van Constant”, 1951
 Photographer: Tom Haartsen
 ©Constant / Fondation Constant c/o VISDA,
 Copenhagen, Denmark



Photographer: Unknown.
 Exhibition Werk van Constant, Le Canard, 1951
 Courtesy of Fondation Constant

Galerie Le Canard functioned both as an art gallery and a bookstore specializing in rare and bibliophile editions. At this time, it developed into a vibrant meeting place for artists and intellectuals, hosting lively evenings of discussion and readings of experimental poetry.

CONSTANT ”LA FEMME TERRIBLE” 1949

LITERATURE

Literature: J.L. Locher: “De schilderkunst van Constant” i Constant. Schilderijen 1940-1980. Catalogue for the exhibition “Constant. Schilderijen 1940-1980” at the Gerneentemuseum Den Haag from 27 September-24 November 1980 p. 55 no. 32, reproduced in b/w. La femme terrible, private collection, Handwriting Constant, “coll. Oudejans, loan to Haags Gerneentemuseum”).

Literature: M.B.E. Hummelink: “Apres nous la liberte. Constant en de artistieke avant-garde in de ja ren 1946-1960”. Extensive academic overview of the role Constant played in the Cobramovement and of his position in modern European art. Amsterdam 2002, p. 112, reproduced no. 53.

Literature: Roger Malbert, Peter Shield and Graham Birtwistle: “Cobra: Capenhagen, Brussels, Amsterdam”. Published on the occasion of the exhibition: a National Touring Exhibition organized by the Hayward Gallery, London for the Arts Council of England with BALTIC, 2003, p. 59 , reproduced no. 55.

Literature: Roberta Smith: “Cobra Artists Worked With a Passionate Style to Match Their Name,”. Review in The New York Times, Art & Design, Art Review, 8 October 2015. Exhibition review of “The Avant-Garde Won’t Give Up: Cobra and Its Legacy” at Blum & Poe, NY. The painting reproduced hanging on the exhibition-wall.

Literature: Hans den Hartog-Jager: “Zie de mens 100 jaar, honderd gezichten”. Book accompanying the exhibition in Museum de Fundatie, Zwolle, reproduced full page in colours p. 77 and p. 144.

Literature: Alison M. Gingeras: “The Avant-garde Won’t Give Up. Cobra and Its Legacy”, 2017, p. 32.



Photographer: Unknown.
 Portrait of Constant, 1949.
 Courtesy of Fondation Constant

EXHIBITED

Exhibited: “Werken van Constant”, Galerie Le Canard, Amsterdam 16 February-3 March 1951. On the opening night of the exhibition in gallery - Jan Elburg read ane of his new poems, entitled “Het uitzicht van de duif”. The relationship between this poem and the paintings on display was experienced by all those present. On this evening the plan arose with both artists to compile a combined edition of this poem with a number of color woodcuts by Constant.

Exhibited: “Constant - schilderijen plastieken New Babylon”, Haags Gerne-entemuseum. 1 October-21 November 1965, cat. no. 19. Catalogue text by L. J.F. Wijsenbeek, Constant, Jos de Gruyter and Hein van Haaren.

Exhibited: “Constant. Schilderijen 1940-1980”, Haags Gerneentemuseum, Den Haag. 26 September-23 November 1980. Catalogue text by J.L. Locher.

Exhibited: “Figur Wolkenfanger: Horst Antes und der malerische Aufbruch in den 1960er Jahren”, Sprengel Museum, Hannover 24 March-16 June 2002, cat. no. 68.

Exhibited: “Cobra: Copenhagen, Brussels, Amsterdam”, Gateshead Baltic, England, 1 March- 21 April 2003, cat. no. 55. A National Touring. Exhibition organized by the Hayward Gallery, London for the Arts Council of England in collaboration with BALTIC. Katalog tekst af Roger Malbert, Peter Shield and Graham Birtwistle.

Exhibited: “Cobra: Copenhagen, Brussels, Amsterdam”, Manchester Art Gallery Manchester, England, 2 May-15 June 2003, cat. no. 55. A National Touring. Exhibition organized by the Hayward Galle ry, London for the Arts Council of England in collaboration with BALTIC. Catalogue text by Roger Malbert, Peter Shield and Graham Birtwistle.

Exhibited: “Cobra: Copenhagen, Brussels, Amsterdam”, Irish Museum of Modern Art, Dublin, Irland 3 July-21 September 2003, cat. no. 55. A National Touring. Exhibition organized by the Hayward Gallery, London for the Arts Council of England in collaboration with BALTIC. Catalogue text by Roger Malbert, Peter Shield and Graham Birtwistle.

Exhibited: “The Avant-Garde Won’t Give Up Cobra and Its Legacy”, Blum & Poe, New York 9 September-17 October 2015 and Los Angeles 5 November-15 December 2015.

Exhibited: “Zie de mens/Ecce Homo, Museum De Fundatie, Zwolle, Holland 1 October 2016-15 January 2017.

THE STORY ABOUT THE PAINTING
”LA FEMME TERRIBLE” 1949

In late June 1949, Jorn and Constant, accompanied by their families, travelled to Bornholm, where Jorn had borrowed a house from Herbert von Garvens Garvensburg. During this stay, the relationship between Jorn and Constant’s wife, Matie, erupted into a love affair. The development was not as sudden as it might appear: the two had fallen in love the previous year, and Matie had already decided to leave Constant. Their marriage had long been marked by her desire for a more balanced family life. Jorn’s own marriage had likewise been in crisis since his long journey in 1948.

When the summer came to its dramatic close, Jorn left Bornholm with Matie. Constant returned to Amsterdam with his son, Victor, leaving his two daughters in Matie’s care — a poignant separation that marked both a personal and artistic turning point for all involved.

It was in the emotional aftermath of these events that Constant painted La Femme Terrible. The work captures, with raw intensity, the turbulence of desire and loss — a vision of the feminine both feared and desired, emblematic of the existential tensions that would soon find expression in the CoBrA movement. In its charged energy and psychological depth, the painting stands as a powerful testament to a moment when life and art were inseparably entwined.

Quote: The dutch author Hans den Hartog Jager in: The catalogue/ book published on the occasion of the exhibition “See the Human Being” at the Museum de Fundatie in Zwolle (Netherlands), 2016-2017:

“This biographical story, and its comparison with the Portrait of Matie from 1946, makes La Femme Terrible such a powerful, almost furious painting. Once again, we see Matie, but now painted after the end of the relationship. A typical Constant painting from those years: raw, semi-naïve, and quite striking, full of references to primitive art. At the same time, there are in Constant’s work unusually many references to African forms and rituals: the bridge of the nose rises high like in an African mask, the curl in the lower left resembles a tail, and Constant has carved the face as if he had applied voodoo magic to this ‘terrible woman.’

And then there is the painful detail below: the tiny child emerging from the woman’s womb. Is this their daughter Olga, born the year before, or do we already glimpse the child Matie would have with Jorn the following year? Constant paints Matie here as a primitive mother figure — threatening, driven entirely by instinct — a revenge portrait in the classical sense. Unfortunately, the exorcism did not work: the following year, Matie and Constant divorced, and it would be many years before Constant and Jorn would speak to each other again”.



41

41^{ARR}
CONSTANT
b. Amsterdam 1920, d. Utrecht 2005

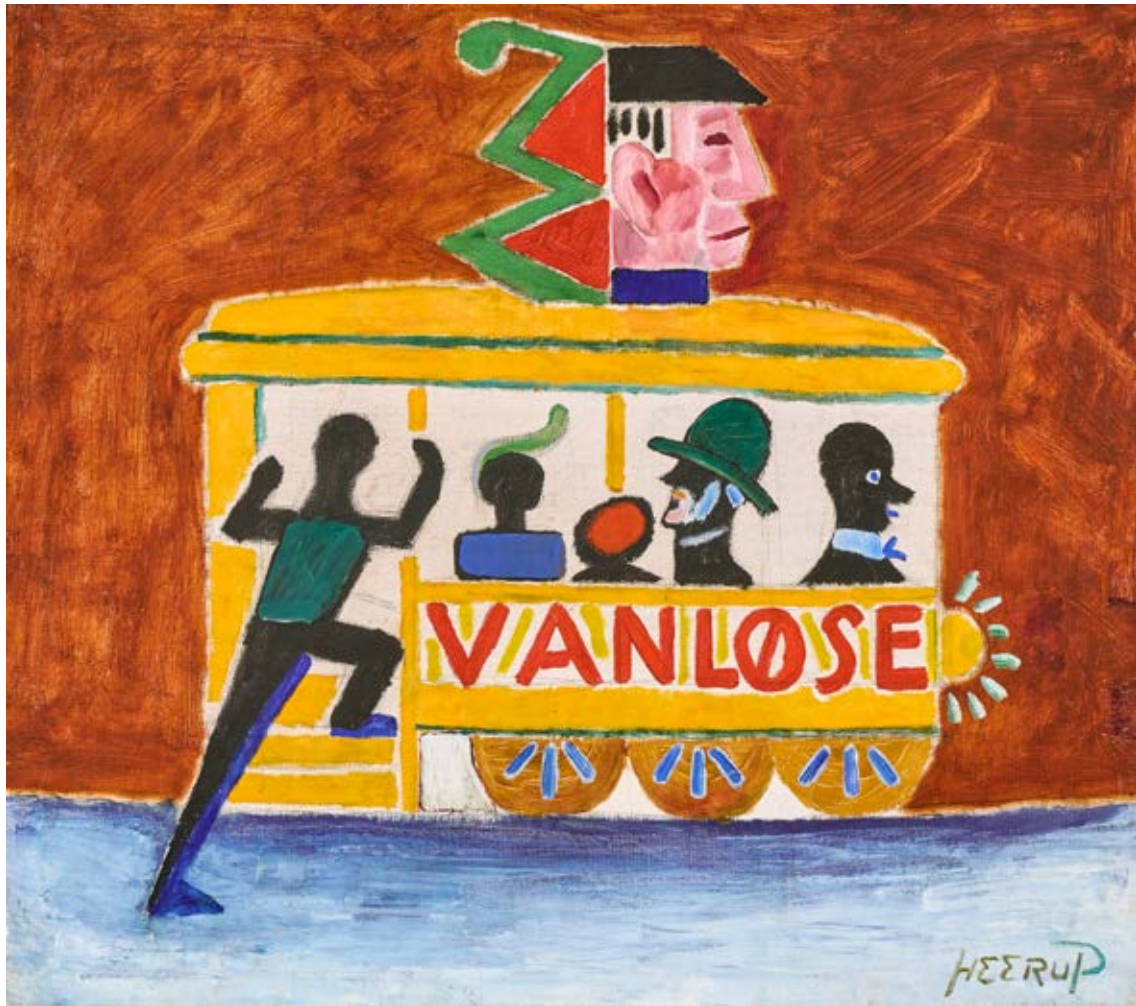
"La femme terrible", 1949. Signed Constant 49. Oil on canvas. 85 x 75 cm.

Provenance: Constant’s own collection, The Netherlands 1949.

Provenance: Collection Har Oudejans, The Netherlands.

Provenance: Private collection, The Netherlands.

DKK 1,200,000–1,500,000 / € 160,000–200,000



42

42^{ARR}

HENRY HEERUP

b. Copenhagen 1907, d. s.p. 1993

Tram, Vanløse. Signed Heerup. Oil on canvas. 84 x 95 cm.

DKK 50,000–60,000 / € 6,700–8,050



43

43^{ARR}

HENRY HEERUP

b. Copenhagen 1907, d. s.p. 1993

"Tabu", 1953. Signed Heerup 53; signed and titled on the stretcher. Oil on canvas. 70 x 138 cm.

Provenance: Galerie Jerome, Copenhagen.

Provenance: Private collection, Denmark. Acquired from the above.

DKK 60,000–75,000 / € 8,050–10,000



44

44^{ARR}

EGILL JACOBSEN

b. Copenhagen 1910, d. s.p. 1998

Mask composition, 1958. Signed and dated on the reverse.
Oil on canvas. 54 x 81 cm.

Provenance: Acquired directly from the the artist by the
present owner's grandfather.

DKK 125,000–150,000 / € 16,500–20,000



45

45^{ARR}

PIERRE ALECHINSKY

b. Bruxelles 1927

"Blue man", 1981. Signed Alechinsky; signed, titled and dated
on the reverse. Acrylic on paper laid down on canvas. 66 x
50 cm. DKK 200,000–250,000 / € 27,000–33,500



46

46^{ARR}

REINHOUD D'HAESE

b. Geraadsbergen 1928, d. Paris 2007

"Limnée", La Bosse 1990. Copper. 92 x 100 x 65 cm. White painted wooden base included.

Literature: "Reinhouid. Catalogue raisonné. Tome 4 / Sculptures 1988-1992", Guy Pieters 2010, no. 1635, reproduced p. 105 and on doublepage 102-103 together with other sculptures.

Exhibited: "Reinhouid", FIAC, Galerie Ariel, Grand Palais Paris 1990.

Exhibited: "Páske 1990", Galerie Moderne, Silkeborg, Denmark 1991.

Provenance: Galerie Ariel, Paris.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark.

DKK 75,000–100,000 / € 10,000–13,500



47

47^{ARR}

LUCEBERT

b. Amsterdam 1924, d. Alkmaar 1994

"Father feather", 1961. Signed Lucebert 5 VIII, '61; titled on the reverse. Oil on canvas. 150 x 100 cm.

Literature: J. Eijkelboom: "Lucebert", Amsterdam 1964, reproduced in colours fig. IV.

Exhibited: "The Dutch Contribution to the International Development of Art since 1945", Stedelijk Museum, Amsterdam 29 June-17 September 1962, The Montreal Museum of Fine Arts, 5 October-4 November 1962, National Gallery of Canada, Ottawa 15 November-31 December 1962 and Albright Knox Art Gallery, Buffalo NY 14 January-13 May 1963, cat. no. 76.

Provenance: Private collection, Denmark.

DKK 300,000–350,000 / € 40,000–47,000

48^{ARR}

EGILL JACOBSEN

b. Copenhagen 1910, d. s.p. 1998

Composition in red, Cagnes 1947. Signed and dated on the reverse. Oil on canvas. 92 x 70 cm.

Literature: Per Hovdenakk: "Egill Jacobsen 1. Malerier 1928-65", Copenhagen 1980, no. 1947/16, reproduced p. 184.

Exhibited: Grønningen, Copenhagen 1948, cat. no. 56.

Exhibited: "Egill Jacobsen", Maison du Danemark, Paris 1962, cat. no. 20.

Exhibited: "Egill Jacobsen. Retrospective exhibition", Warszawa & Krakow 1965, cat. no. 24.

Exhibited: "Art Danois Contemporain", Brussels 1968, cat. no. 17.

Exhibited: "Egill Jacobsen", Louisiana Museum of Modern Art, Humlebæk, Denmark 1970-71, cat. no. 52.

Provenance: Private collection, Denmark.

Provenance: "COBRA 1948-1988", Kunsthallen Kunstauktioner, auction 367, Copenhagen 1988, cat. no. 28, reproduced full page in colours p. 37.

Provenance: Private collection, Denmark.

DKK 600,000 / € 80,500



48



49

49^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled, 1951. Signed Jorn 51. Watercolour on paper. Visible size 20 x 26 cm.

This work is registered in the archives at Museum Jorn, Silkeborg, Denmark.
Provenance: Private collection, Norway.
Provenance: Private collection, Denmark.
DKK 50,000–60,000 / € 6,700–8,050

50^{ARR}

CORNEILLE

b. Liège 1922, d. Auvers-sur-Oise 2010

Untitled, 1967. Signed Corneille 67. Watercolour, gouache and Indian ink on paper. Visible size 35 x 27 cm.

DKK 30,000–40,000 / € 4,000–5,350



50



51

51^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled, 1943. Unsigned; inscribed Asger Jorn on the reverse. Oil on board laid down on canvas. 41 x 50 cm.

Literature: Guy Atkins: "Jorn in Scandinavia 1930-1953", London 1968, no. 310, reproduced p. 351.

Provenance: Mrs. M. Kaalund-Jørgensen, Copenhagen.

Provenance: Edvard Brink, Copenhagen.

Provenance: Tage Andersen, Copenhagen.

Provenance: Kunsthallen Kunstauktioner, auction 250, Copenhagen 1962, cat. no. 118.

Provenance: Kunsthallen Kunstauktioner, auction 519, Copenhagen 2001, cat. no. 92, reproduced p. 31.

Provenance: Private collection, Denmark.

This panel and the similar panel (Guy Atkins no. 309) were original two doors of a kitchen cupboard on which Jorn painted at the painter Martin Kaalund-Jørgensen house. These doors were dismantled and sold to a dealer who glued canvas to the reverse and the edges of the panels. Later sold at an auction in Kunsthallen, Kunstauktioner, Copenhagen February 1962. (ref. Atkins no. 309).

DKK 250,000–300,000 / € 33,500–40,000



52

52^{ARR}

PIERRE ALECHINSKY

b. Bruxelles 1927

"Brisure", Liège. Signed Alechinsky 1984; signed, titled and dated on the stretcher. Acrylic on paper laid down on canvas. 98 x 64 cm.

Provenance: Private collection, Denmark.

DKK 250,000–300,000 / € 33,500–40,000



53

53^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Divertimento". Lystegning No. 8 (Light Drawing), 1953/1970. Signed Jorn 53. Stamped on the reverse Fot. Poul Pedersen, Århus C. Photo gravure on canvas laid down on board. 160 x 120 cm.

Literature: Virtus Schade: "Asger Jorn", Copenhagen, 1965. The series mentioned p. 75 and 77.

Literature: "Jorn 21 Lystegninger". Catalogue published in connection with an exhibition curated by "Århus Kunstforening af 1847" in connection with Århus Festuge 1971, cat. no. 8, reproduced.

Exhibited: Århus Kunstforening af 1847. Exhibition at Århus Festuge 1971. Asger Jorn Lystegninger Nr. 8.

Provenance: Private collection, Denmark.

In 1953 - together with photographer Poul Pedersen - Asger Jorn executed 21 drawings "in air" with a flashlight in front of a camera. Each drawing was made in two versions, one positive and one negative. DKK 250,000–300,000 / € 33,500–40,000

54^{ARR}
CORNEILLE

b. Liège 1922, d. Auvers-sur-Oise 2010

"Faubourg", Paris 1948. Signed Corneille 48. Oil on canvas. 80 x 100 cm.

Certificate issued by Fondation Guillaume Corneille, Bruxelles to follow this lot.
Literature: "Beeld Verhaal een weg door moderne kunst", Gemeente Museum, Den Haag, 1962, reproduced fig. 198.
Literature: H. Redeker, M. Van Beek, 1945-1965: "een overzicht: van Cobra tot Zero, realisten, beeldhouwersen grafici", Van Spijk, Venlo, 1982, p. 32.
Literature: Marcel Paquet: "Corneille ou la sensualité du sensible", Francis Delille, Paris 1988, p. 16.

Exhibited: "Corneille", Haags Gemeentemuseum, The Hague, The Netherlands, 14 July-3 September 1961 (label on the stretcher).
Exhibited: "Corneille", Stedelijk van abbe-museum, Eindhoven, The Netherlands, 15 September-29 October 1961 (label on the stretcher).

Provenance: Kunstmuseum Den Haag, long-term loan until the end of 2024.
Provenance: Private collection. DKK 1,350,000–1,650,000 / € 180,000–220,000





55

55^{ARR}

SONJA FERLOV MANCOBA

b. Copenhagen 1911, d. Paris 1984

Figure. Signed SFM, 6/6. Foundry stamp Fonderie de la Plaine. Bronze. H. 14 cm.
DKK 60,000–75,000 / € 8,050–10,000

56[★] ^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Den forfløjne rede" (The departed nest). Lystegning No.1 (Light Drawing), 1953/1970. Signed Jorn 53. Photo gravure on canvas laid down on board. 120 x 90 cm.

Literature: Virtus Schade: "Asger Jorn", Copenhagen 1965. The series mentioned p. 75 and 77.

Literature: "Jorn 21 Lystegninger". Catalogue published in connection with an exhibition curated by "Århus Kunstforening af 1847" in connection with Århus Festuge 1971, cat. no. 1, reproduced.

Exhibited: Århus Kunstforening af 1847. Exhibition at Århus Festuge 1971. Asger Jorn Lystegninger No. 1.

Provenance: Private collection, Denmark.

In 1953 - together with photographer Poul Pedersen - Asger Jorn executed 21 drawings "in air" with a flashlight in front of a camera. Each drawing was made in two versions, one positive and one negative.
DKK 125,000 / € 16,500



56



57

57^{ARR}

PIERRE ALECHINSKY

b. Bruxelles 1927

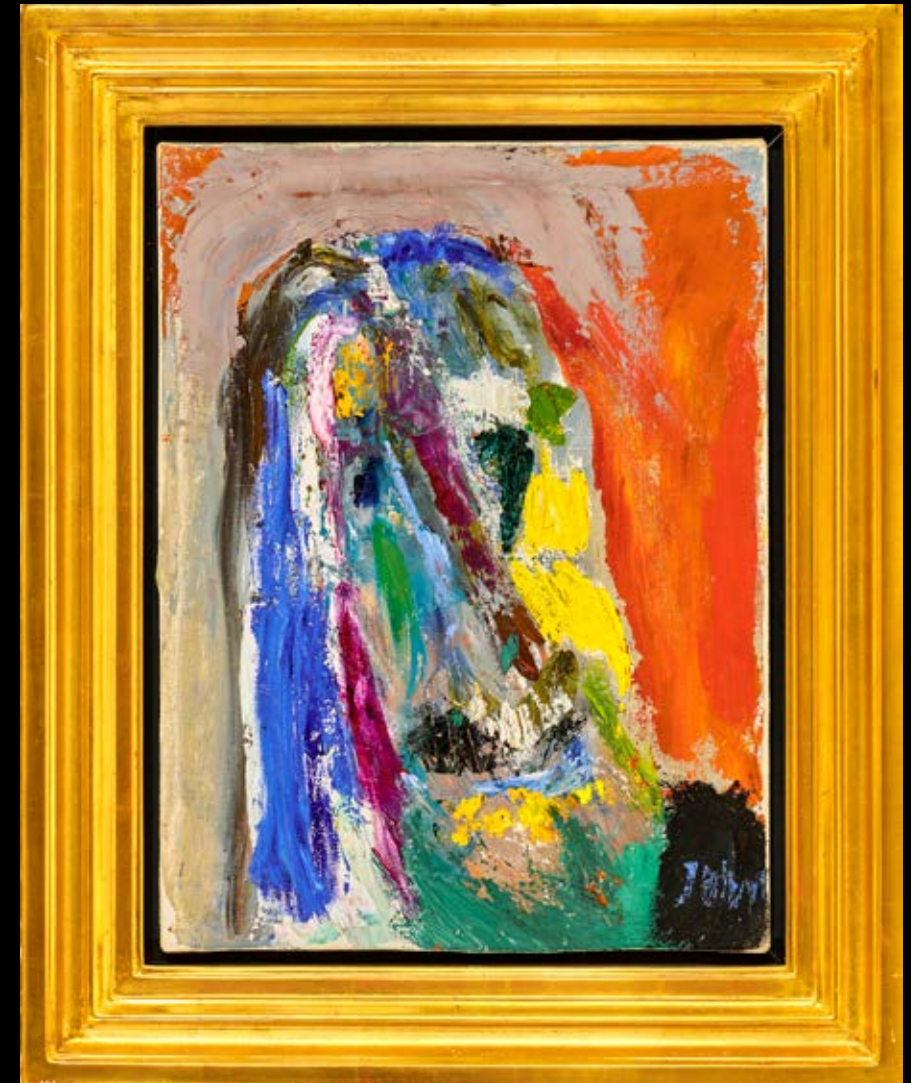
"What is the Colour", 1960s. Signed Alechinsky; signed and titled on the reverse.
Oil on canvas. 81 x 100 cm.

Literature: This work is registered under number 754 in the artist's Catalogue
Raisonné in preparation.

Provenance: Galerie Birch, Copenhagen.

Provenance: Bruun Rasmussen Kunstauktioner, auction 379, Copenhagen 1978,
cat. no. 1, reproduced p. 9. Acquired here by the present owner.

DKK 500,000 / € 67,000



58

58^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled, c. 1964-65. Signed Jorn. Oil on canvas. 40 x 30 cm.

Literature: Guy Atkins & Troels Andersen: "Asger Jorn. Revised Supplement to the oeuvre
catalogue of his paintings from 1930 to 1973", Copenhagen 2006, no. S. 156d.

DKK 350,000–400,000 / € 47,000–53,500



59

59^{ARR}

CORNEILLE

b. Liège 1922, d. Auvers-sur-Oise 2010

"Corps nu et rose II", 1955. Signed Corneille 55; signed, titled and dated on the reverse. Oil on canvas. 33 x 24 cm.

DKK 60,000–75,000 / € 8,050–10,000



60

60^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled. Indistinctly signed Jorn 1947 with dedication lower right. Oil on canvas laid down on masonite. 31 x 32 cm.

Literature: Guy Atkins: "Jorn in Scandinavia 1930-1953", London 1968, no. 531, reproduced p. 374.

Provenance: Dag Häggqvist, Stockholm. Jorn lived with the present owner's grandparents in Stockholm for a period during World War II. Thence by descent in the family.

DKK 125,000–150,000 / € 16,500–20,000

61

ARR

ERIK THOMMESEN

b. Copenhagen 1916, d. 2008

"Mand" (Man). Signed Erik 1950. Oak wood. 136 x 22 x 15 cm.

Literature: Henning Jørgensen: Catalogue raisonné in "Billedhuggeren Erik Thommesen. The sculptor", Holstebro Kunstmuseum, Kunsthallen Brandts Klædefabrik & Bornholms Kunstmuseum, 2001, no. 126.

Literature: Jens Olesen: "Cobra - My Passion", Sao Paulo, Brazil 1999, reproduced p. 379.

Exhibited: "CoBrA - My life. Jens Olesen Collection", Museum Jorn, Silkeborg and Cobra Museum of Modern Art, Amstelveen, The Netherlands, March - August 2013, cat. no. 141, reproduced p. 111.

Provenance: Jens Olesen's collection, Copenhagen, Denmark and Sao Paolo, Brazil.

DKK 150,000–200,000 / € 20,000–27,000



61



62

62

ARR

ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled, 1943. Signed Asger J 43; signed and dated on the reverse. Oil on canvas. 75 x 100 cm.

Literature: Guy Atkins: "Jorn in Scandinavia 1930-1953", London 1968, no. 312, reproduced p. 352.

Provenance: Jacob Paludan, Birkerød, Denmark.

Provenance: Private collection, Denmark.

DKK 600,000 / € 80,500



63

63^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled, c. 1970-71. Unsigned. Acrylic on canvas laid down on cardboard. 17 x 10 cm.

Provenance: Present from Nanna Jorn to the present owner's father.

DKK 30,000–40,000 / € 4,000–5,350



64

64^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled, 1953. Signed Jorn. Tempera on board laid down on masonite. 100 x 138 cm.

Literature: Guy Atkins: "Jorn in Scandinavia 1930-1953", reproduced p. 112. Mentioned as "A splendid composition from 1953 in tempera".

Provenance: Herman Salling, Århus, Denmark. Executed by Jorn by special order from Herman Salling.

Provenance: Private collection, Germany.

Provenance: Private collection, Denmark.

DKK 1,500,000–2,000,000 / € 200,000–270,000



65

65^{ARR}

MOGENS BALLE

b. Copenhagen 1921, d. Asmindrup 1988

Untitled, 1980s. Signed Balle. Oil on canvas. 130 x 81 cm.

Literature: Henning Smidth, <https://www.smidth.dk/balle>
no. 198X-006.

Provenance: Galerie Moderne, Silkeborg, Denmark.

DKK 50,000–60,000 / € 6,700–8,050



66

66^{ARR}

KAREL APPEL

b. Amsterdam 1921, d. Zürich 2006

Untitled, 1980s. Signed Appel. Oil on paper laid down on
canvas. 90 x 60 cm.

Provenance: Private collection, Denmark.

DKK 150,000–200,000 / € 20,000–27,000



67

67^{ARR}

CARL-HENNING PEDERSEN

b. Copenhagen 1913, d. s.p. 2007

"The snow horse". Signed chp 1976-77. Pastel on paper. Sheet size 79 x 57 cm.

Provenance: Lefebvre Gallery, New York.

Provenance: Private collection, Denmark.

DKK 40,000 / € 5,350



68

68^{ARR}

CARL-HENNING PEDERSEN

b. Copenhagen 1913, d. s.p. 2007

"Eventyrets leg" (The game of adventure), Molesmes 1989. Signed, titled and dated on the reverse. Oil on canvas. 104 x 74 cm.

Provenance: Concert impresario Knud Thorbjørnsen, Copenhagen.

Provenance: Private collection, Denmark. Acquired from the above by the present owner in August 1990.

DKK 200,000 / € 27,000



69

69^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled, 1972. Signed Asger J. 72 with dedication to Nanna (Jorn).
Acrylic on paper. Sheet size 25 x 26 cm.

Provenance: Private collection, Germany.

DKK 30,000–40,000 / € 4,000–5,350



70

70^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled, 1956. Signed Jorn 56. Indian ink, watercolour,
gouache and collage on paper. 48.5 x 69 cm.

Provenance: Galleria La Medusa, Rome.

Provenance: Private collection, Italy.

Provenance: Galerie Moderne, Silkeborg.

Provenance: Private collection, Belgium.

DKK 135,000–150,000 / € 18,000–20,000



71

71^{ARR}

CORNEILLE

b. Liège 1922, d. Auvers-sur-Oise 2010

"L'oiseau et soleil". Signed Corneille 2005; signed, titled and dated on the reverse.
Oil on canvas. 33 x 40 cm. DKK 60,000–80,000 / € 8,050–10,500



72

72^{ARR}

CARL-HENNING PEDERSEN

b. Copenhagen 1913, d. s.p. 2007

"Guilt slot"/"Yellow castle", Molesmes 1991. Signed, titled and dated on the reverse.
Oil on canvas. 102 x 82 cm. DKK 150,000–200,000 / € 20,000–27,000



73

73^{ARR}

CORNEILLE

b. Liège 1922, d. Auvers-sur-Oise 2010

"Les trois nuages" (The three clouds). Signed Corneille 86; signed, titled and dated on the reverse. Oil on canvas. 60 x 73 cm.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark. Acquired from the above. DKK 80,000–100,000 / € 10,500–13,500



74

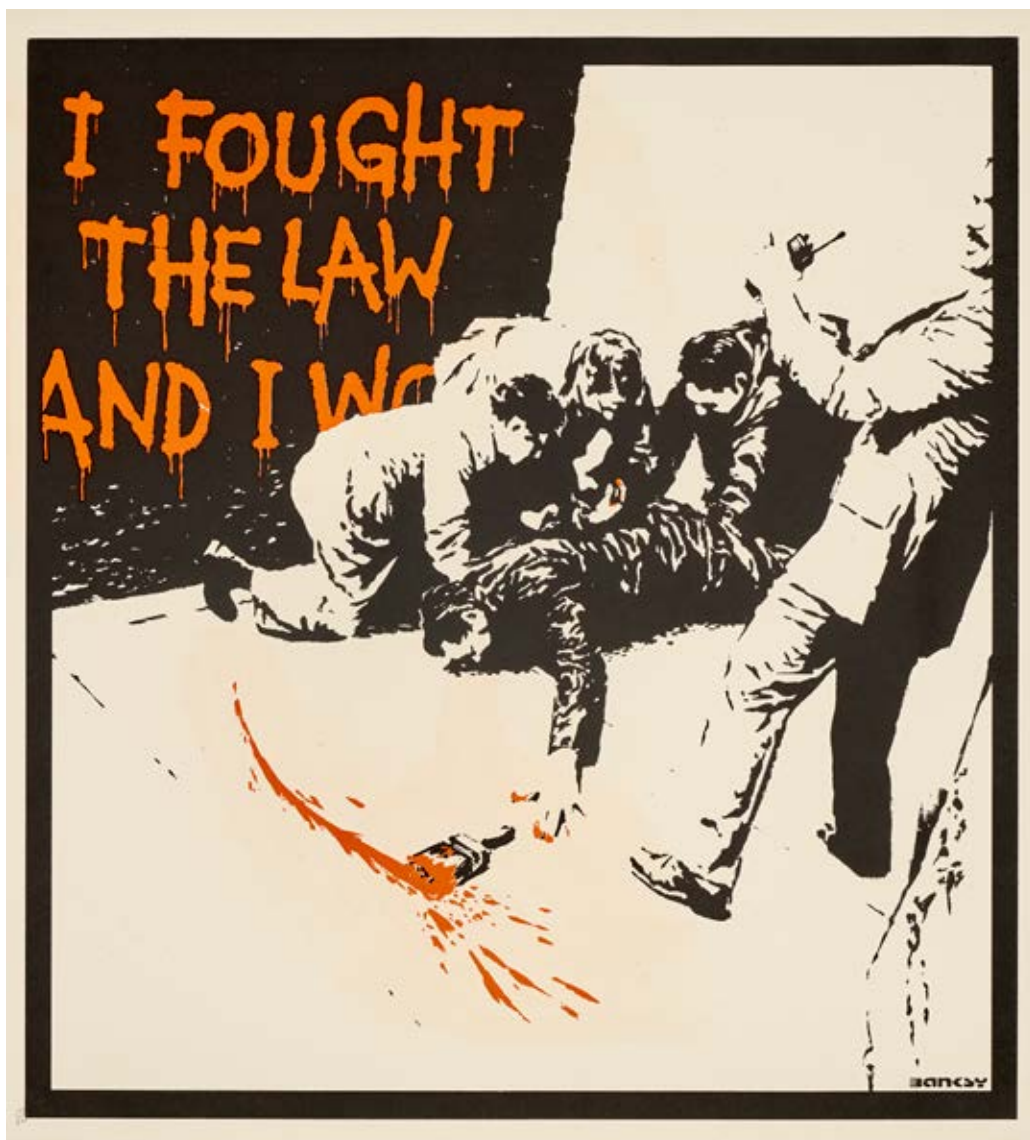
74^{ARR}

HENRY HEERUP

b. Copenhagen 1907, d. s.p. 1993

Couple and owl. Signed Heerup 1981. Oil on masonite. Visible size 87 x 98 cm.

Provenance: Acquired directly from the artist by the present owner. DKK 50,000–60,000 / € 6,700–8,050



75

75
BANKSY

b. 1975

"I fought the law", 2004. Unsigned. Signed in the print Banksy. Numbered in pencil 298/500. Published by Pictures on Walls, London, with their blindstamp. Screenprint. Sheet size 70 x 70 cm.

This lot is offered with a Certificate of Authenticity from Pest Control, dated 4.6.18.

Provenance: Stockholms Auktionsverk, Stockholm.

Provenance: Private collection, Denmark. Acquired from the above in 2018.

DKK 75,000 / € 10,000



76

76
BANKSY

b. 1975

"Donuts (chocolate)", 2009. Signed Banksy, 160/299. Published by Pictures on Walls, London, with their blindstamp. Screenprint in colours.

Visible size 54.5 x 74.5 cm.

This lot is offered with a Certificate of Authenticity from Pest Control, dated 15.01.19.

Provenance: Lauritz.com, Denmark.

Provenance: Private collection, Denmark. Acquired from the above in 2010.

DKK 200,000 / € 27,000



77

77^{ARR}

BANKSY

b. 1975

"Monkey Queen", 2003. Signed Banksy! Ed. 117/750. Silkscreen in colours. Sheet size 50 x 35 cm.

This lot is offered with a Certificate of Authenticity from Pest Control, dated 08.05.2021, numbered 37363/750/117.

Provenance: Private collection, Denmark.

DKK 125,000–150,000 / € 16,500–20,000



78

78^{ARR}

BANKSY

b. 1975

"Girl With Balloon", 2004. Unsigned. Ed. 585/600, blindstamped 'Pictures on Walls'. Silkscreen in colours. Sheet size 70 x 50 cm.

This lot is offered with a Certificate of Authenticity from Pest Control, dated 21.02.2021, numbered 30651/600/585.

Provenance: Private collection, Denmark.

DKK 500,000–600,000 / € 67,000–80,500



79

79^{ARR}

CHRISTIAN LEMMERZ

b. Karlsruhe 1959

"Freddy III", 1995. Unsigned. Patinated bronze. H. 47 cm.

Provenance: Galleri Faurschou, Copenhagen.

Provenance: Private collection, Denmark.

There are five variants of the bust, each made in an edition of 5. The entire series is in the collection at ARoS Aarhus Art Museum.

DKK 80,000–100,000 / € 10,500–13,500



80

80^{ARR}

CHRISTIAN LEMMERZ

b. Karlsruhe 1959

"Freddy I", 1995. Unsigned. Patinated bronze. H. 47 cm.

Provenance: Galleri Faurschou, Copenhagen.

Provenance: Private collection, Denmark.

There are five variants of the bust, each made in an edition of 5. The entire series is in the collection at ARoS Aarhus Art Museum.

DKK 80,000–100,000 / € 10,500–13,500



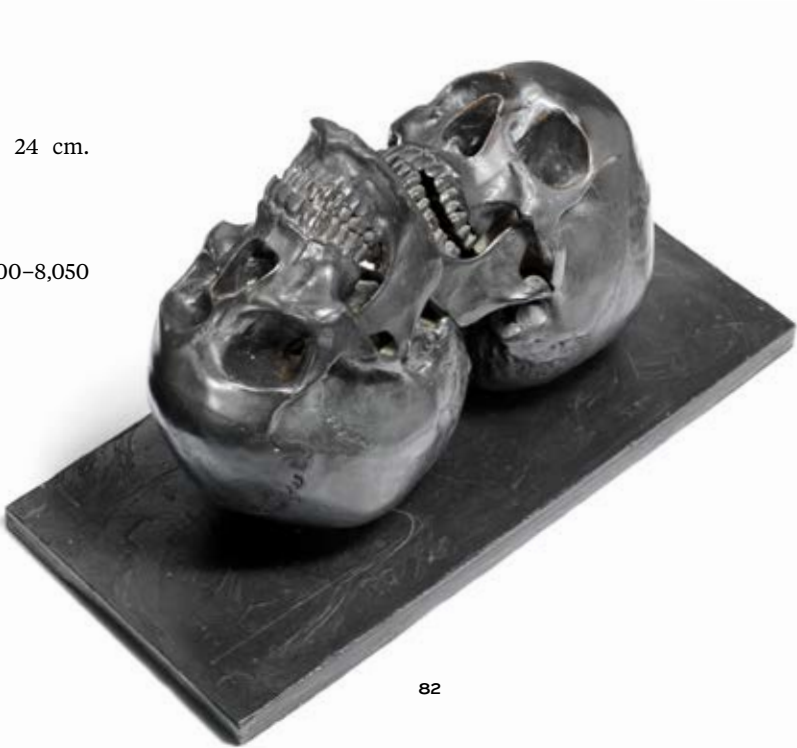
81

81 ^{ARR}
MICHAEL KVIUM
 b. Horsens 1955

"Forbunden cirkel" (Connected circle), 1992. Signed, titled and dated on the reverse. Oil on canvas. 81 x 100 cm. DKK 100,000–125,000 / € 13,500–16,500

82 ^{ARR}
CHRISTIAN LEMMERZ
 b. Karlsruhe 1959

Untitled. Unsigned. Patinated bronze. H. 24 cm. W. 39 cm. D. 18.5 cm.
 Proveniensi: Galleri Faurschou, København.
 Provenance: Private collection, Denmark.
 DKK 50,000–60,000 / € 6,700–8,050



82



84 Detail.

MICHAEL KVIUM

"'Lunch I' and 'Lunch II' are the titles of two works from 2006 in which the landscape has totally engulfed two sheep in one green and one red landscape, conjured up in vivid psychedelic colors devoid of any horizontal line or further anchoring. The title is a humorous homage to Édouard Manet's iconic 'Le Déjeuner sur l'herbe' (1862-63): one of the masterpieces of Realism, because for almost the first time in the history of art, the painting struck its audience as 'real' rather than dished up in a distant sphere of symbols. Artistic realism, of which Manet was an exponent, triggered a completely different relationship between paintings and viewers, because the works began to extend into their own, lived reality. Kvium's preoccupation with reality is about breaking down everything he refers to as 'gøglebilleder' (simulacra), in other words, illusions or mirages - all the bulwarks we establish for ourselves in order to comprehend the world. But in 'Lunch I' and 'Lunch II', everything is turned upside down. The actual motif, the sheep, is the carnivore's lunch, standing with its back to us, apparently safe and unaware in the startling pictorial space". (Gitte Ørskou: "Michael Kvium - a retrospective", 2020.



83 Detail.



83

83^{ARR}

MICHAEL KVIUM

b. Horsens 1955

"Lunch I", 2006. Signed, titled and dated on the reverse. Oil on canvas. 200 x 200 cm. Unframed.

Literature: Gitte Ørskou (ed.): "Michael Kvium - A retrospective", Scheidegger & Spiess, Zürich, Schweiz 2020, reproduced p. 90.

Exhibited: "Silent Eye - New works by Michael Kvium", Ordrupgaard, Copenhagen 19 January-15 July 2007, reproduced in the catalogue p. 53, pl. 05.

Exhibited: "Kvium Collected - en samlers passion", Otterup Geværfabrik, 12 June-15 August 2021, reproduced in the catalogue p. 26.

Provenance: Galleri Faurschou, Copenhagen.

Provenance: Private collection, Denmark. Previously on loan to KUNSTEN Museum of Modern Art, Aalborg.

DKK 350,000–400,000 / € 47,000–53,500



84

84^{ARR}

MICHAEL KVIUM

b. Horsens 1955

"Lunch II", 2006. Signed, titled and dated on the reverse. Oil on canvas. 200 x 200 cm. Unframed.

Literature: Gitte Ørskou (ed.): "Michael Kvium - A retrospective", Scheidegger & Spiess, Zürich, Schweiz, 2020, reproduced p. 91.

Exhibited: "Silent Eye - New works by Michael Kvium", Ordrupgaard, Copenhagen 19 January-15 July 2007, reproduced in the catalogue p. 54, pl. 06.

Exhibited: "Kvium Collected - en samlers passion", Otterup Geværfabrik, 12 June-15 August 2021, reproduced in the catalogue p. 27.

Provenance: Galleri Fourschou, Copenhagen.

Provenance: Private collection, Denmark. Previously on loan to KUNSTEN Museum of Modern Art, Aalborg.

DKK 350,000–400,000 / € 47,000–53,500



85

85^{ARR}

KATHRINE ÆRTEBJERG

b. Sorø 1969

"Floating at night", 2007. Signed, titled and dated on the reverse. Oil on canvas. 150 x 125 cm. Unframed.

DKK 75,000 / € 10,000



86

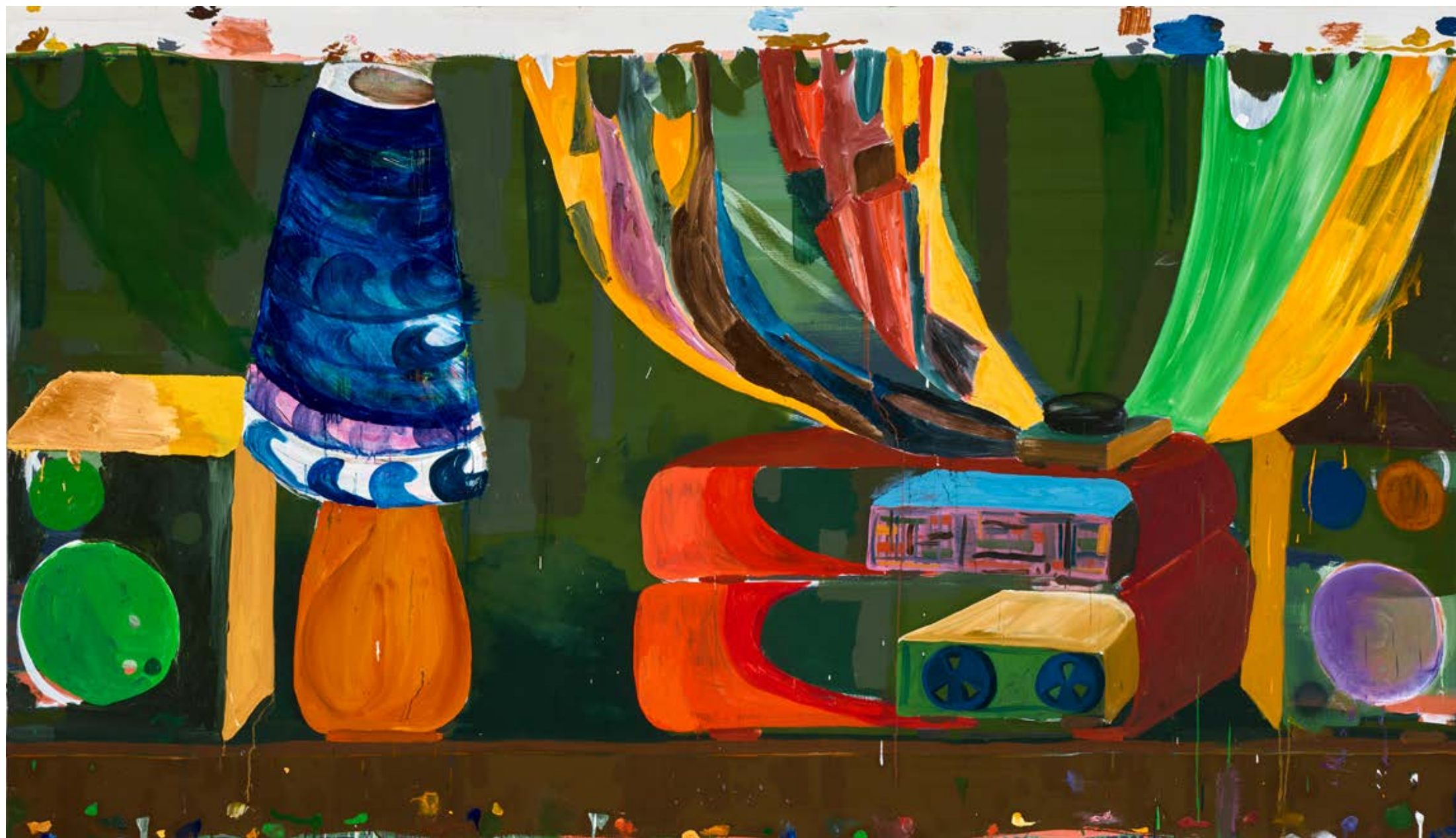
86^{ARR}

KINGA BARTIS

b. Hungary 1984

Untitled, 2018. Signed and titled the reverse. Oil on canvas. 125 x 100 cm. Unframed.

DKK 40,000–50,000 / € 5,350–6,700



87

87^{ARR}

TAL R

b. Tel Aviv 1967

"Wave Lamp", 1999. Signed T. Oil on canvas. 172 x 300 cm. Unframed.

Literature: Pernille Albrethsen: "Tal R - Maleri" (Tal R - Painting), Strandberg Publishing, Copenhagen 2023, mentioned p. 23 and reproduced on double page pp. 32-33.

Provenance: Contemporary Fine Arts, Berlin (label on the reverse).

Provenance: Private collection, Denmark.

The work Wave Lamp (1999) dates from the artist's breakthrough years, which coincided with his final year at the Royal Danish Academy of Fine Arts in Copenhagen. At that time, painting as a medium had a marginal position on the Danish art scene, where video and installation art dominated. Pernille Albrethsen describes how, during these years, Tal R was searching for an artistic method that could allow the traditionally burdened medium of painting to embrace everyday life and reality.

This method took shape as a distinctive pictorial composition featuring a border along the bottom edge: "The border becomes a decisive device for Tal R and continues to accompany him for many years. One could also call it the ground or the foundation, but there is a point in holding on to the term 'border'—that strip running along the edge of a tablecloth (...). Tal R himself says that 'the border is where the dirty fingers land when you're sitting at the table.' It's not only a typically Tal R turn of phrase—it's also an exact image of the role the border plays in the early paintings (...). It's about bringing painting down to earth by pointing out that it is also just a concrete, physical object among all the other things in the world. 'Back then, I always went around saying that a painting is just a sheet, some sticks, and something resembling mackerel in tomato sauce in various colors,' he says—which tells you something about the energy invested in dismantling the solemn aura surrounding painting. In that same spirit, one should understand the border, whose function is above all to remind us that a painting is also simply a piece of reality. You can see it clearly in several of the early works, for example Wave Lamp (1999), where paint from the motif above has been allowed, more or less accidentally, to run down over the border, and colorful brush dabs brighten the brown strip. All of it says: it's just paint on canvas, where the dirty fingers land. No Painting hocus-pocus there."

(Pernille Albrethsen, pp. 22–23)

DKK 500,000–600,000 / € 67,000–80,500



88

88 ^{ARR}

KATHRINE ÆRTEBJERG

b. Sorø 1969

"Løsningen" (The Solution), 2023. Signed, titled and dated on the reverse. Oil and mixed media on canvas. 60 x 50 cm. Unframed.

Literature: Reproduced on the artist's website: <https://www.kathrineaertebjerg.dk/malerier2023.htm>

Provenance: Galleri DGV, Svendborg. Acquired here by the present owner. DKK 30,000–40,000 / € 4,000–5,350

89 ^{ARR}

RENÉ HOLM

b. 1967

"Und der Wald steht so schwarz und leer", 2012. Signed, titled and dated on the reverse. Oil on canvas. 190 x 160 cm. Unframed. DKK 40,000–50,000 / € 5,350–6,700



89

90 ^{ARR}

KATHRINE ÆRTEBJERG

b. Sorø 1969

"The Play", 2016. Signed, titled and dated on the reverse. Oil and mixed media on canvas. 100 x 85 cm. Unframed.

Provenance: Galleri DGV, Svendborg. Acquired here by the current owner.

Three catalogues and a folder on the artist is enclosed. DKK 40,000–50,000 / € 5,350–6,700

91

RENÉ HOLM

b. 1967

"Ohne dich kann ich nicht sein", 2012. Signed, titled and dated on the reverse. Oil on canvas. 190 x 160 cm. Unframed.

DKK 40,000–50,000 / € 5,350–6,700



90



91

MICHAEL KVIUM

b. Horsens 1955

"Naturlig forbindelse" (Natural connection), 1992. Signed, titled and dated on the reverse. Oil on canvas. 100 x 120 cm. Unframed.

Literature: Claus Hagedorn-Olsen: "Michael Kvium - Kunsten til Sygdom", Horsens Kunstmuseum 1993, reproduced p. 51.

Literature: Lennart Gottlieb: "Michael Kvium - Malerier og motiver", Lindhardt og Ringhof, Copenhagen 2001, reproduced full page in colours p. 111.

Literature: Birgitte Ellemann Höegh: "Michael Kvium - Den nådesløse", Gyldendal, Copenhagen 2018, ill. p. 204.

Literature: Gitte Ørskou (red.): "Michael Kvium - A Retrospective", Scheidegger & Spiess, Zürich, Switzerland 2020, reproduced full page in colours p. 53.

Exhibited: "Michael Kvium - Global Dwarf", Galleri Susanne Ottesen, Copenhagen 27 February-27 March 1993.

Provenance: Private collection, Denmark. Acquired from the above. Not since exhibited or offered for sale.

"In 1992, Kvium presented the exhibition 'Arvtagerbilleder' (Heir Paintings), featuring the figurative works that followed the 'Chorós Paintings'. At the time, he explained that they had prompted him to ask the question: 'What is the most important thing we, as human beings, inherit or learn from history? In the search for an answer to this question, a number of fundamental images emerged — images I can pass on as an inheritance'. Today, he regards them in the same way, but now considers the Heir Paintings to include 'virtually all the paintings I made in '91, '92, and '93'". (Lennart Gottlieb, p. 106).

DKK 300,000–350,000 / € 40,000–47,000





93

93^{ARR}

CHRISTIAN LEMMERZ

b. Karlsruhe 1959

"Freddy", 1995. Unsigned. Patinated bronze. H. 47 cm.

Provenance: Galleri Faurschou, Copenhagen.

Provenance: Private collection, Denmark.

There are five variants of the bust, each made in an edition of 5. The entire series is in the collection at ARoS Aarhus Art Museum.

DKK 80,000–100,000 / € 10,500–13,500



94

94^{ARR}

MICHAEL KVIUM

b. Horsens 1955

"Tørstbillede" (Thirst painting), 1992. Signed, titled and dated on the reverse. Oil on canvas. 110 x 110 cm. Unframed.

Literature: Claus Hagedorn-Olsen: "Michael Kvium - Kunsten til Sygdom", Horsens Kunstmuseum 1993, ill. p. 53.

Exhibited: "Michael Kvium - Global Dwarf", Galleri Susanne Ottesen, Copenhagen 27 February 27- 27 March 1993.

Provenance: Private collection, Denmark. Acquired from the above. Not since exhibited or offered for sale.

DKK 200,000–250,000 / € 27,000–33,500



95

95^{ARR}

CHRISTIAN LEMMERZ

b. Karlsruhe 1959

"Freddy V", 1995. Unsigned. Patinated bronze. H. 47 cm.

Provenance: Galleri Faurschou, Copenhagen.

Provenance: Private collection, Denmark.

There are five variants of the bust, each made in an edition of 5. The entire series is in the collection at ARoS Aarhus Art Museum.

DKK 80,000–100,000 / € 10,500–13,500



96

96

DANIELLE ORCHARD

b. Michigan City, IN 1985, lives and works in Brooklyn, NY

"Page Turner", 2019. Signed and dated on the reverse. Oil on canvas. 97 x 130 cm. Unframed.

Exhibited: "3PM - A solo exhibition by Danielle Orchard", V1 Gallery, Copenhagen, March 2019.

Provenance: V1 Gallery, Copenhagen.

Provenance: Private collection, Copenhagen. Acquired from the above.

DKK 200,000–300,000 / € 27,000–40,000

"Milkman", 2013. Signed T.R.; signed, titled and dated on the reverse. Pigment and rabbit glue on canvas. 172 x 140 cm.

Provenance: Paradis, Nansensgade, Copenhagen (label on the reverse Tal/M 551).

Provenance: Contemporary Fine Arts, Berlin label on the reverse Tal/M 551/00).

Provenance: Private collection, Denmark.

In 2013, Tal R created a series of works inspired by Copenhagen under moonlight. The motifs are drawn from places in the city of special significance to the artist, particularly the area around "Sortedam Dosseringen", where he has lived and worked for many years. The works capture fleeting moments — instances that sometimes exist for only a brief second.

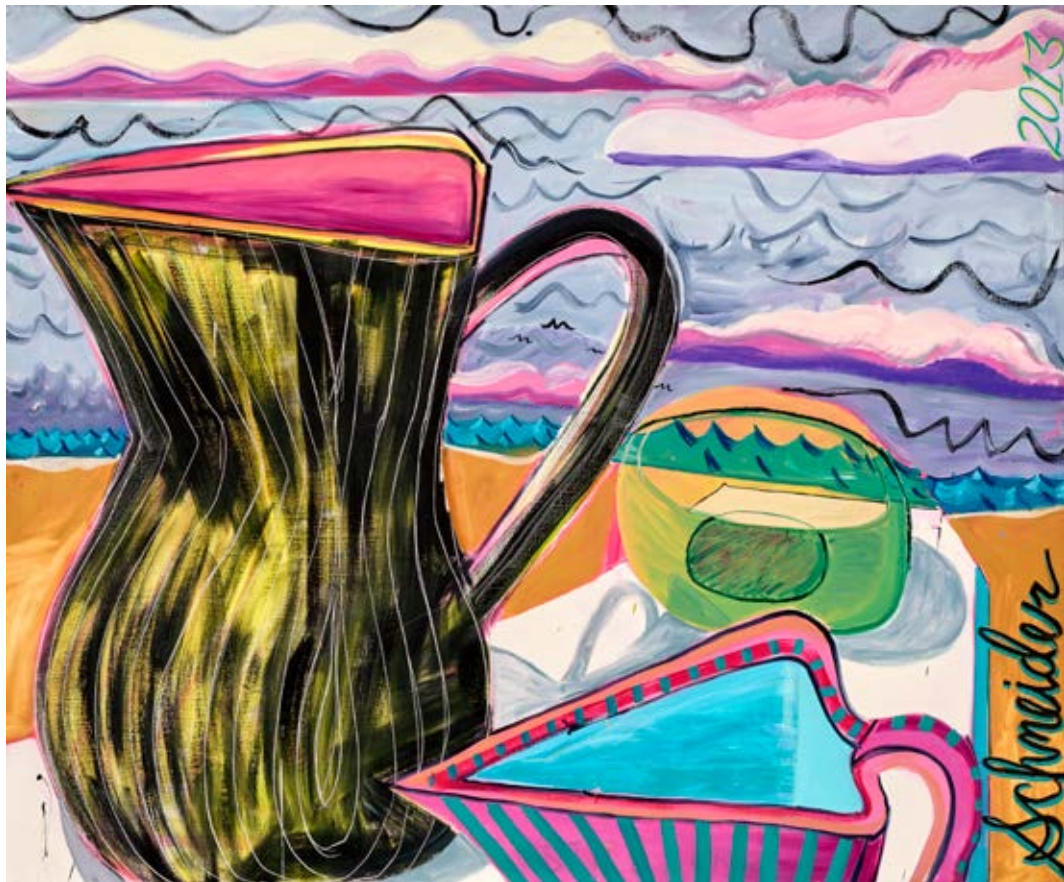
In Milkman, a gathering of figures is seen assembled on Dronning Louise's Bridge, overlooking the evocative, French-inspired architecture of Søtorvet from the late 19th century. At the center of the image sits a colourful, contemplative figure on the bridge's railing, while a passerby is faintly discernible at the edge of the scene. Around the central figure, other, more anonymous figures are sketched in black and silhouette.

Tal R has described the series as an exploration of a "double gaze" upon the city — the living present, but also the remnants of everything that has taken place before, now existing only as traces or "ghosts from other eras." In Milkman, this atmosphere of temporal duality — of loss, yet also presence and continuity — is strongly felt. Our everyday lives are part of something larger.

"In every city, it's always the living and the dead who walk around. The living you can, of course, see, but you also sense the dead. Suddenly you turn down a street, and there's a certain angle that someone has forgotten, that belongs to an era that's over — and for some reason, nobody cleaned it away. Luckily." (Tal R, quoted from the film *The Moon over Copenhagen Sees a Lot*, Louisiana Channel, April 2013)

DKK 400,000–500,000 / € 53,500–67,000





98

98
RYAN SCHNEIDER

b. Indianapolis 1980

"Big Pitcher", 2013. Signed Schneider; signed, titled and dated on the reverse. Oil on canvas. 152 x 182 cm. Unframed.

Provenance: Private collection, Denmark.

DKK 30,000–40,000 / € 4,000–5,350

99
ROBERT NAVA

b. Chicago 1985

Untitled, 2021. Signed Nava 21. Acrylic on paper. Sheet size 76 x 56.5 cm.

Exhibited: "Robert Nava", Pace Gallery, New York, 12-29 August 2021.

Provenance: Pace Gallery, New York.

Provenance: Private collection, Denmark.

DKK 50,000–60,000 / € 6,700–8,050



99



100

100^{ARR}
GAVIN TURK

b. Guildford, Surrey 1967

"Dump", 2004. Signed, titled and dated on the reverse, AP 2/2. Patinated bronze. H. 42 cm. W. 60 cm. D. 42 cm.

Provenance: LARM Galleri, Copenhagen. Certificate included.

DKK 200,000–250,000 / € 27,000–33,500



101

101^{ARR}

MARIA RUBINKE

b. 1985

"As you are mine, I am yours", 2021. Signed Maria Rubinke, 2/7. Foundry stamped Fonderia Artistica Mariani, Italy. Bronze. H. 24 cm.

Provenance: Martin Asbæk Gallery, Copenhagen.

Provenance: Private collection, Denmark. DKK 50,000–60,000 / € 6,700–8,050

102^{ARR}

MARIA RUBINKE

b. 1985

"I come from a place, I long to return to", 2019. Signed Maria Rubinke, 2/5. Foundry stamped Fonderia Artistica Mariani, Italy. Bronze incl. base of marble. H. incl. base 132 cm.

Provenance: Martin Asbæk Gallery, Copenhagen.

Provenance: Private collection, Denmark.

DKK 250,000–300,000 / € 33,500–40,000



102



103

103
ANETTE HARBOE FLENSBURG

b. Kolding 1961

Untitled, 2006. Signed and dated on the reverse. Oil on canvas. 80 x 130 cm. Unframed.

Literature: Similar work with the title "House of Red", depicted on the artist's homepage.

Provenance: Galerie Møller Witt, Århus.

DKK 80,000–100,000 / € 10,500–13,500

104
ALEXANDER TOVBORG

b. Copenhagen 1983

"Love", 2008-09. Signed, titled and dated on the reverse. Acrylic on canvas. 200 x 100 cm.

Provenance: Galleri Nicolai Wallner, Copenhagen.

Provenance: Private collection, Denmark. Acquired from the above. DKK 60,000–75,000 / € 8,050–10,000



104

105
MARTIN BIGUM

b. Copenhagen 1966

"Swift Bird" (from the series The Face of God), 2004. Signed, titled and dated on the reverse. Oil on canvas. 190 x 135 cm. Unframed.

Literature: Lionel Bovier (ed.): "Martin Bigum. The Face of God", Zürich, 2006, reproduced in colours p. 25. Published on occasion of the exhibition at BFAS Blondeau Fine Art Services, Geneve 2006.

Literature: Merete Sanderhoff: "Sorte billeder: Kunst og kanon", 2007, reproduced in colours p. 144.

Literature: Reproduced on the artist's website, www.martinbigum.dk/The Face of God.

Exhibited: "Martin Bigum: The Face of God", BFAS Blondeau Fine Art Services, Geneva, 16 March-29 April 2006.

Provenance: Nils Stærk Contemporary Art, Copenhagen.

Provenance: Private collection, Denmark.

Provenance: Bruun Rasmussen Auctioneers, Auction 906, Copenhagen March 2022.

Provenance: Private collection, Denmark.

DKK 60,000–80,000 / € 8,050–10,500



105



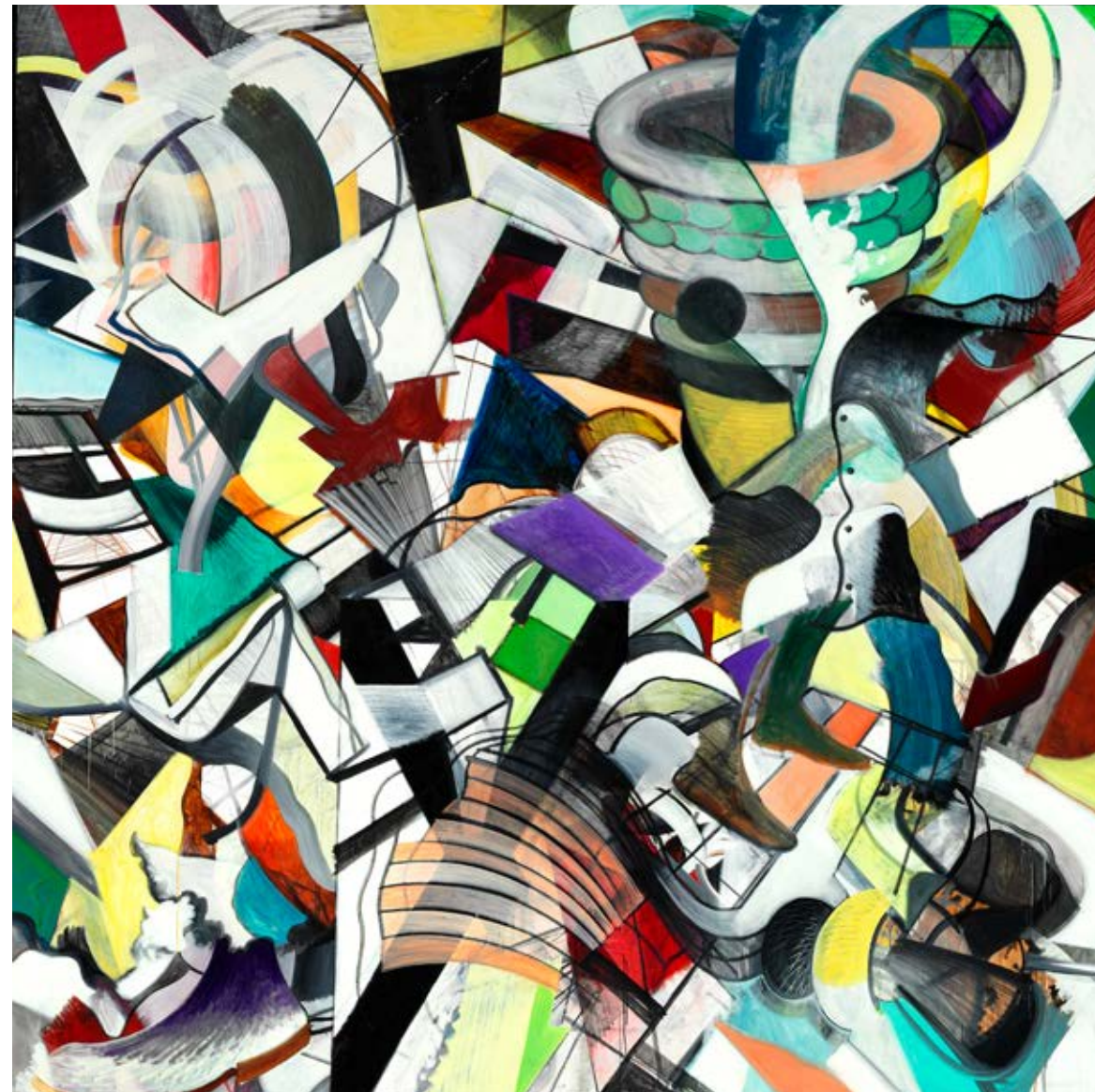
106

106^{ARR}

ESKE KATH

b. Haderslev 1975

"Vertical descend", 2004. Unsigned. Acrylic on canvas. 190 x 250 cm. Unframed. DKK 50,000–60,000 / € 6,700–8,050



107

107^{ARR}

LARS NØRGÅRD

b. Aalborg 1956

"Cæsar i kulkælderen" (Caesar in the coal cellar), 2011. Signed and dated on the reverse. Oil on canvas. 280 x 280 cm. Unframed.

Exhibited: "Lars Nørgård: Luksussyner" (Luxury Visions), KUNSTEN Museum of Modern Art, Aalborg, Denmark, October 2011 - January 2012, reproduced in the catalogue full page in colours p. 149.

Please note that due to its size, the work has been removed from the stretcher frame. Therefore the preview of the work is limited. DKK 60,000–75,000 / € 8,050–10,000



108

108^{ARR}
ANETTE HARBOE FLENSBURG
b. Kolding 1961

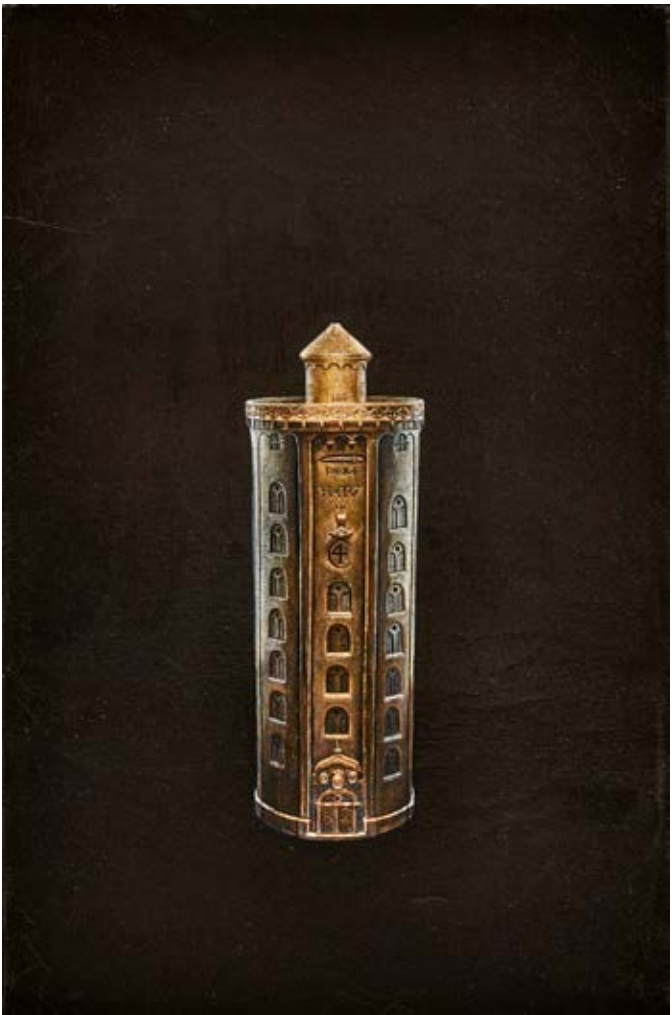
Untitled, 2005. Signed and dated on the reverse. Oil on canvas.
50 x 80 cm.
Provenance: Galerie Møller Witt, Århus.
DKK 40,000–50,000 / € 5,350–6,700

109^{ARR}
RASMUS ECKHARDT
b. 1982, lives and works in Copenhagen

"Brothers", 2023. Signed, titled and dated on the reverse.
Pastel on MDF. 123 x 80 cm.
DKK 30,000–40,000 / € 4,000–5,350



109



110

110^{ARR}
THOMAS KLUGE
b. Glostrup 1969

"Rundetårn", 2000. Signed, titled and dated on the reverse. Acrylic on canvas. 83 x 53 cm.
Literature: Torben Weirup: "Under Baretten", Copenhagen 2002, reproduced p. 122.
Literature: Torben Weirup (ed.): "To be or not to be". Udgivet i anledning af udstilling på Kronborg"", Helsingør, 5 December 2009-31 January 2010. Forlaget Storm, 2009, reproduced p. 8.
Literature: Thyge Christian Fønss: "Kluge. Catalogue Raisonné 1990-2020", Frydenlund 2020, reproduced full page as cat. 134.
Exhibited: "Thomas Kluge. Kunstens virkelighed", Holstebro Kunstmuseum, 25 August-21 October 2001, Nivaagaards Malerisamling, 26 January–1 April 2002 and Vejle Kunstmuseum, 13 April–2 June 2002.
Exhibited: "Thomas Kluge, Kunstens virkelighed", Rønnebæksholm, 2 May-9 June 2003.
Provenance: Private collection, Denmark. Acquired directly from the artist.

The painting has formed the basis for a poster published by Rundetårn.
DKK 60,000–75,000 / € 8,050–10,000



111

111^{ARR}

LARS NØRGÅRD

b. Aalborg 1956

"July Fields", 2024. Signed, titled and dated on the reverse.
Oil on canvas. 190 x 190 cm. Unframed.
DKK 50,000–60,000 / € 6,700–8,050



112

112^{ARR}

LARS NØRGÅRD

b. Aalborg 1956

"Reflector", 2024. Signed, titled and dated on the reverse.
Oil and crackle paste on canvas. 180 x 220 cm. Unframed.
DKK 60,000–75,000 / € 8,050–10,000



113

113^{ARR}

MICHAEL SAILSTORFER

b. Velden 1979

"Heavy Eyes 30. MAC Platinum", 2021. Signed on the reverse M. Sailstorfer. Acrylic on led with tinfoil, laid down on board. 90 x 70 cm. Unframed.

Provenance: Avlskarl Gallery, Copenhagen.

Provenance: Private collection, Denmark. DKK 50,000–60,000 / € 6,700–8,050



114

114^{ARR}

CATHRINE RABEN DAVIDSEN

b. Copenhagen 1972

"Zebra", 2010. Signed CRD 10. Charcoal on paper. 285 x 238 cm.

DKK 100,000–125,000 / € 13,500–16,500

115^{ARR}

RASMUS ECKHARDT

b. 1982, lives and works in Copenhagen

"Distance", 2023. Signed. titled and dated on the reverse.
Pastel on MDF. 80 x 123 cm.

DKK 30,000–40,000 / € 4,000–5,350



116

116^{ARR}

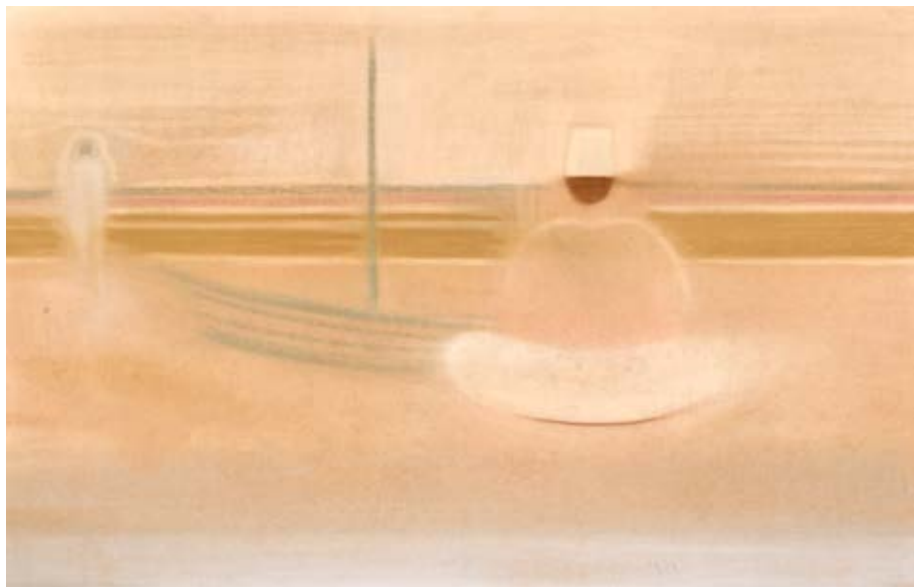
BJARNE MELGAARD

b. Sydney 1967

Untitled, 2007. Signed Bjarne Melgaard. Oil on canvas.
200 x 400 cm. Unframed.

Provenance: Galleri Faurschou, Copenhagen.

DKK 100,000–150,000 / € 13,500–20,000



115



117

117
AYAKO ROKKAKU

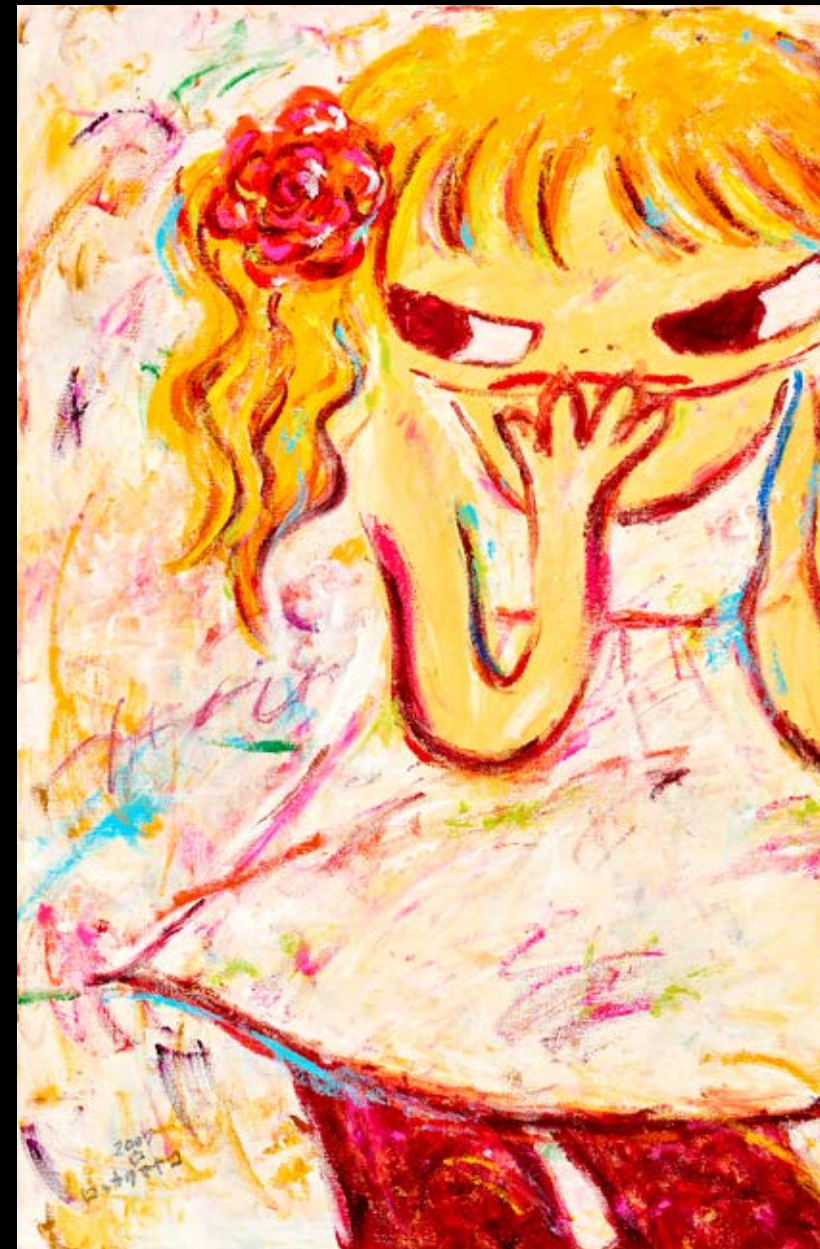
b. Chiba, Japan 1982

Untitled (girl), ca. 2007. Signed with the artist's stamp "ロツカクアヤコ". On the reverse marked: AR 07-219. Acrylic on corrugated cardboard. 67 x 89 cm.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark. Acquired from the above.

DKK 200,000 / € 27,000



118

118
AYAKO ROKKAKU

b. Chiba, Japan 1982

Untitled (girl), 2007. Signed and dated "ロツカクアヤコ". On the reverse marked AR 07-19. Acrylic on canvas. 90 x 60 cm.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark. Acquired from the above.

DKK 400,000 / € 53,500

119^{ARR}
ROBERT JACOBSEN

b. Copenhagen 1912, d. Egtved 1993

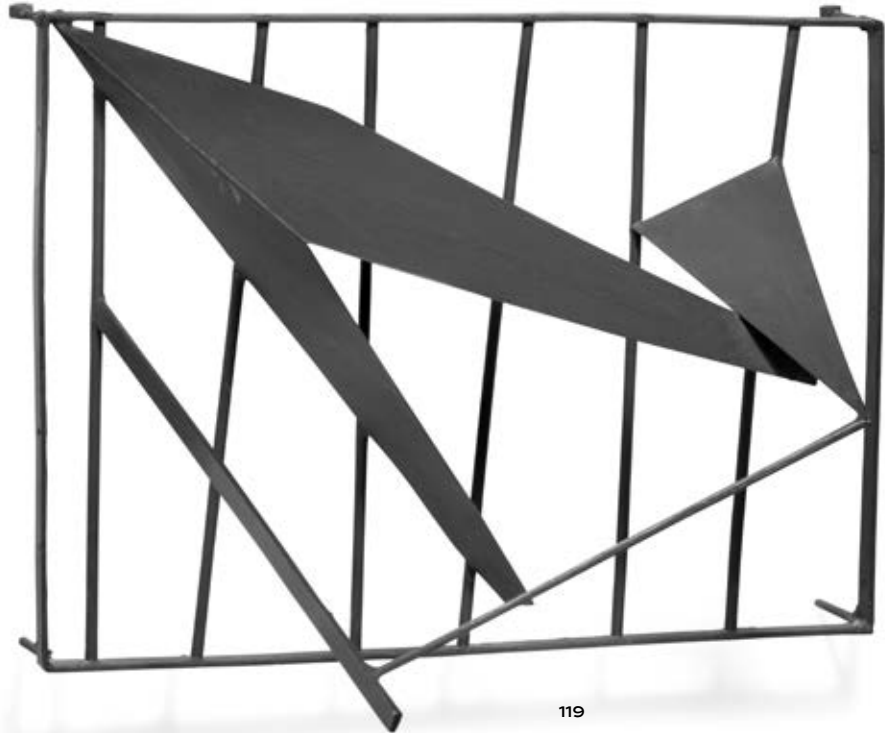
Relief, 1949-51. Stamped R.J. Black painted iron. 40 x 57 x 38 cm.

"Drawing in Iron" is an interesting example of Robert Jacobsen's desire to relate to space in a searching way, here perceived as a movement that is concretized from the wall surface and in relation to the space. The shadow play of the iron reliefs on the wall becomes part of the spatial experience.

Exhibited: "Robert Jacobsen. Tidlige jernskulpturer i dansk privateje", Ny Carlsberg Glyptotek, Copenhagen 1992, cat. no. 9, reproduced in the catalogue.

Exhibited: "Robert Jacobsen & Paris 1947-1959", Statens Museum for Kunst (National Gallery of Denmark), Copenhagen 15 September 2001-13 January 2002, cat. no. 12, reproduced p. 53 in the book published in connection with the exhibition.

DKK 50,000 / € 6,700



120

120^{ARR}
RICHARD MORTENSEN

b. Copenhagen 1910, d. Kirke Hyllinge 1993

"Gisors" (Cormeilles autumn) 1955. Signed, titled and dated on the reverse. Oil on canvas. 97 x 130 cm.

Literature: Jan Würtz Frandsen: "Richard Mortensen. Afklaringens år 1940-1958. Besættelse og rekonstruktion", Copenhagen 1992, fig. 741, reproduced in colours p. 725.

Exhibited: Palmer Gallery, Los Angeles.

Exhibited: "Mortensen", Galerie Denise René, Paris 27 January-27 February 1956, cat. no. 29.

Exhibited: "Konkret Realism", Liljevalchs Konsthall, Stockholm and Galerie Artek, Helsingfors, 1956, cat. no. 81.

Exhibited: "Mortensen", Aarhus Permanente Udstilling; Galerie Samlaren, Stockholm and Galerie Denise René, Paris, April-May 1958, cat. no. 14.

Exhibited: Separate exhibition Biennale, Venice 1960, cat. no. 45.

Exhibited: "Richard Mortensen; retrospektiv udstilling. Malerier 1932-1960", Frederiksberg Rådhus 1961, cat. no. 61.

Exhibited: "Richard Mortensen; retrospektiv utställning. Malerier 1932-1960", Liljevalchs Konsthall, Stockholm 26 May-11 June 1961, cat. no. 86.

Exhibited: "Mortensen", Musée des Beaux-Arts, La Chaux-de-Fonds, Switzerland 19 January-17 February 1963, cat. no. 11.

Provenance: Private collection, Denmark.

DKK 200,000-250,000 / € 27,000-33,500



121

121
FRANCISKA CLAUSEN

b. Aabenraa 1899, d. s.p. 1986
 Untitled. Study. Unsigned. Indian ink and gouache on cardboard (the reverse side of a telegram motive).
 Visible size 32 x 23 cm. Sheet size 37 x 31 cm.

The motif may be from the years following the artist's return to Denmark from France, but parts of the coloring were probably done late in the artist's career.
 Inge Lise Mogensen Bech, art historian, Ph.d., has kindly confirmed, based on her research into Franciska Clausen's art, that in the "Fonden Franciska Clausens Samlinger" (The Foundation Franciska Clausen's Collections) deposited at Museum Sønderjylland, there is another drawing made on the back of a telegram motif that is similar to the one that forms the back of this work.
 DKK 40,000–50,000 / € 5,350–6,700



122

122
JEAN DEYROLLE

b. Nogent-sur-Marne 1911, d. Toulon 1967
 "Sur les pointes", Opus 161. Paris October-November 1948. Signed J. Deyrolle; signed and titled on the reverse. Oil on canvas. 60 x 120 cm.
 Literature: Georges Richar-Rivier: "Deyrolle catalogue raisonné oeuvre peint 1944-1967", Paris 1992, no. 48.50, reproduced p. 167.
 Exhibited: Galerie Denise René, Paris 1948.
 Provenance: Private collection, Copenhagen.
 Provenance: Galerie Lahumière, Paris.
 Provenance: Private collection, Switzerland. Acquired from the above.
 Provenance: Galerie Artemper, Paris.
 Provenance: Private collection, France.
 DKK 50,000–60,000 / € 6,700–8,050

123
ALBERT MERTZ

b. Copenhagen 1920, d. Slagelse 1990
 "Døre lukkes-døre aabnes" (Doors close-Doors open), Menton May 1963. Signed, titled and dated on the reverse. Oil on canvas. 73 x 92 cm.
 Exhibited: "Grønningen", Charlottenborg, Copenhagen 1964.
 Exhibited: "Totalmertz", Nikolaj, Exhibition Hall, Copenhagen 1999.
 Exhibited: "Børge Mogensen 100 år", Trapholt, Kolding 2014.
 Provenance: The collection of the Danish furniture designer Børge Mogensen.
 DKK 30,000–40,000 / € 4,000–5,350



123



124



125

124^{ARR}
HUGUETTE ARTHUR BERTRAND

b. Écouen 1922, d. s.p. 2005
 "Ipaula", 1958. Signed Hug. Arthur Bertrand; signed, titled and dated on the reverse. Oil on canvas. 60 x 49.5 cm.
 Provenance: Mr. Henning Ruben, Denmark (dedication on the reverse).
 Provenance: Private collection, France.
 DKK 30,000 / € 4,000

125^{ARR}
ALEXANDER ARKADYEV LABAS

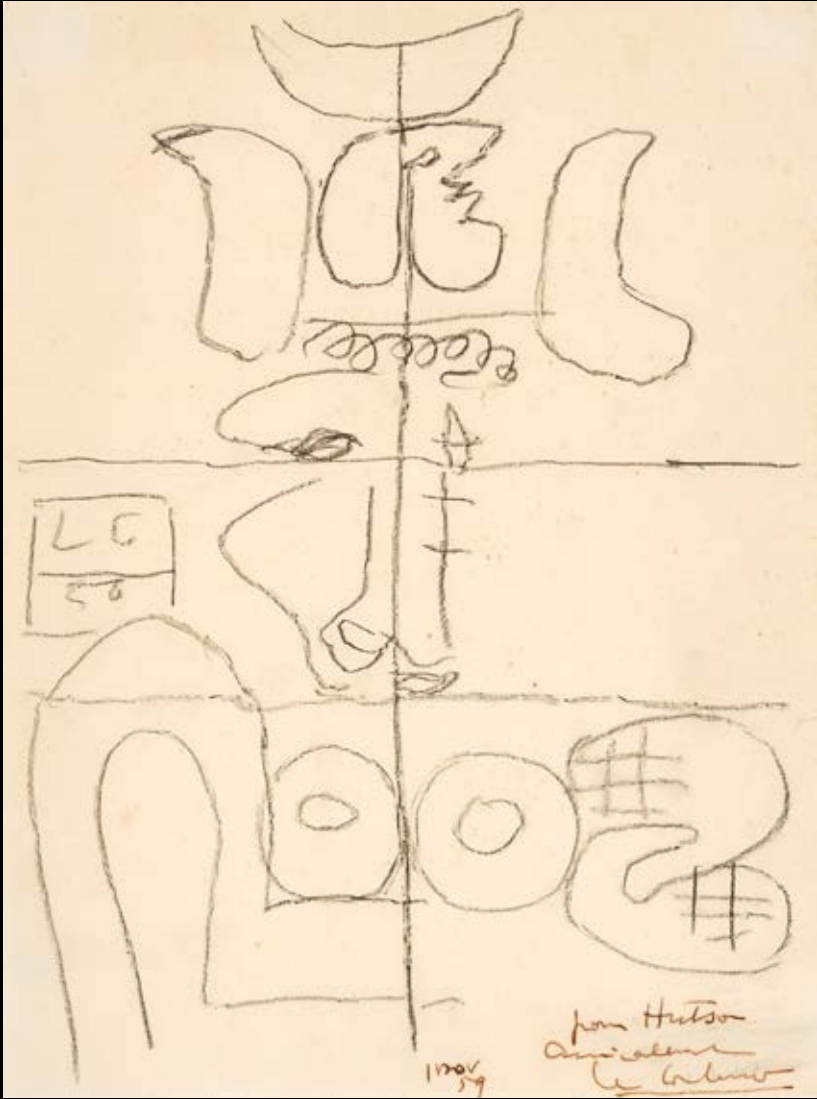
b. Smolensk 1900, d. Moscow 1983
 "October in Petrograd". Signed and dated Alexander Labas 30 (in Cyrillic). Inscribed on the reverse in Cyrillic "From the series October". Oil on canvas. 107 x 89 cm.
 Exhibited: XVIIIème Exposition Biennale Internationale des Beaux-Art, Venice 1932.
 DKK 30,000–40,000 / € 4,000–5,350



126

126^{ARR}
ROBERT JACOBSEN

b. Copenhagen 1912, d. Egtved 1993
 Untitled. Signed R.J. Black and red painted iron. On a base of iron. H. 87 cm. W. 51 cm. D. 48 cm.
 DKK 50,000–60,000 / € 6,700–8,050



127

127^{ARR}

LE CORBUSIER

b. Chaux-de-Fonds 1887, d. Roquebrune-Cap-Martin 1965

Untitled, (1956). Signed Le Corbusier with dedication to the Danish architect Jørn Utzon dated 1 nov 59. Pencil on paper. Sheet size 27 x 21 cm.

Provenance: The Danish architect Jørn Utzon; present from Le Corbusier; thence by descent in the family. DKK 30,000–40,000 / € 4,000–5,350



128

128^{ARR}

RICHARD MORTENSEN

b. Copenhagen 1910, d. Kirke Hyllinge 1993

"Portræt af hr. A" (eller "Grimasse") (Portrait of Mr. A, or (Grimace)), Odense April 1940. Signed and dated on the reverse. Oil on canvas. 54 x 42 cm.

Literature: Jan Würtz Frandsen: "Richard Mortensen. Afklaringens år 1940-1958. Besættelse og rekonstruktion", Copenhagen 1992, fig. 19, reproduced in colours p. 31 (mirrored) and mentioned p. 32.

Provenance: Kunsthallen Kunstauktioner, auction 397, Copenhagen 13 February 1991, cat. no. 115a, reproduced p. 41.

Provenance: Private collection, Denmark. Acquired at the above by the present owner.

"These small "portraits" were, according to Mortensen himself, produced under the impression of gaping, random faces on the street in Odense on the day of the occupation, 9 April. "Grimasses" he called them at first, and later maintains: "They are not masks!" Mortensen still works consciously and subtly with the formal, thus in "Portrait of Mr. A". in his circle of what the eye sees"; from Jan Würtz Frandsen i "Richard Mortensen. Afklaringens år". DKK 60,000–75,000 / € 8,050–10,000

129 ^{ARR}

PER KIRKEBY

b. Copenhagen 1938, d. s.p. 2018

"The Jungle of the Knighthood", 1971. Signed and dated on the reverse. Synthetic paint and coloured crayon on masonite. 122 x 109 cm.

Literature: Ane Hejlskov Larsen: "Per Kirkeby. Malerier 1957-1977", Copenhagen 2002, no. M 247. Reproduced full page in colours p. 175; p. 287 and p. 397 on a photo from the exhibition "Decembristerne" 1972.

Exhibited: "Decembristerne", Den Frie Udstillings Bygning, Copenhagen 25 March-16 April 1972, cat. no. 62. Here with the title "Ridderskabets love".

Exhibited: "Manifestations", Camden Arts Centre, London 2-21 May 1972, cat. no. 31.

Exhibited: "Per Kirkeby", Louisiana Museum of Modern Art, Humlebæk, Denmark, Moderne Museet, Stockholm, Sweden, Museet for Samtidskunst, Oslo, Norway and Porin Taidemuseo, Helsinki, Finland 23 June-9 September 1990, cat. no. 21.

Exhibited: "Passion. Birthe og Niels Rokkedals samling", Vendsyssel Kunstmuseum, Hjørring, Denmark 15 March-18 May 2003 and Sophienholm, Kgs. Lyngby, Denmark 5 July-14 September 2003, reproduced p. 143 in the catalogue.

Book edited by Mikael Wivel and published in connection with the exhibition.

Provenance: Private collection. Acquired directly from the artist in 1971. Thence by descent in the family.
DKK 600,000 / € 80,500



129





130

130^{ARR}

ROBERT JACOBSEN

b. Copenhagen 1912, d. Egtved 1993

Untitled, c. 1951. Stamped RJ, 201. Black painted iron. H. 14 cm. W. 15 cm. D. 12 cm.

DKK 60,000–75,000 / € 8,050–10,000

131^{ARR}

RICHARD MORTENSEN

b. Copenhagen 1910, d. Kirke Hyllinge 1993

"Charleroi", 1951. Signed, titled and dated on the reverse. Oil on canvas 97 x 130 cm.

Literature: Jan Würtz Frandsen: "Richard Mortensen - Afklaringens år 1940-1958. Besættelse og rekonstruktion", Copenhagen 1992, fig. 554, reproduced p. 489.

Exhibited: "Richard Mortensen Udstilling", Kunstforeningen, Copenhagen 1955, cat. no. 12.

Exhibited: "Ecole de Paris", Kunsthau Zurich, Switzerland 1952.

Exhibited: "7 Artistes de l'ecole de Paris", Kunsthalle Bern, Switzerland 1954 (label on the reverse No. 0403).

Exhibited: XXX Biennale Internazionale d'Arte di Venezia, Italy 1960, cat. no. 681 (labels on the reverse).

Exhibited: "Richard Mortensen; retrospektiv utställning", Liljevalchs Konsthall, Stockholm, Sweden 26 May-11 June 1961, cat. no. 64.

Provenance: Galerie Denise René, Paris (labels on the reverse).

Provenance: Konstsalongen Samlaren, Stockholm, Sweden. Acquired here by the present owner's family in 1961 (original invoice enclosed).

DKK 300,000–400,000 / € 40,000–53,500



131



132

132 ^{ARR}

ANDRÉ MARFAING

b. Toulouse 1925, d. Paris 1987

Untitled, 1969. Signed Marfaing. On the stretcher marked: Photo D.97. Oct. 69. Ariel 11540. Oil on canvas. 35 x 27 cm.

Provenance: Galerie Ariel, Paris (11540).

Provenance: Galerie Nord, Randers, Denmark.

Provenance: Private collection, Denmark.

DKK 125,000–150,000 / € 16,500–20,000



133

133 ^{ARR}

LYNN CHADWICK

b. London 1914, d. Lypiatt Park 2003

"Cloaked Figure II". Stamped C 77, 744 S, 3/8. Bronze partially polished. H. 24 cm.

Literature: Dennis Farr & Eva Chadwick: "Lynn Chadwick Sculptor. With a Complete Illustrated Catalogue 1947-1988", Oxford 1990, no. 744 S, reproduced p. 286.

Provenance: Court Gallery, Copenhagen. Acquired by a previous owner in 1982.

Provenance: Private collection, Denmark.

DKK 200,000–225,000 / € 27,000–30,000

134^{ARR}

PER KIRKEBY

b. Copenhagen 1938, d. s.p. 2018

"Uden titel (Regnskov)" (Untitled - Rain Forest), 1980. Signed on the reverse P.K. 82. Oil on canvas. 202 x 240 cm.

The painting is registered in Galerie Michael Werner's archive under no. PK 62.

Literature: Ane Hejlskov Larsen: "Per Kirkeby Malerier 1978-1989", Copenhagen 2015, nr. M 428, reproduced p. 363.

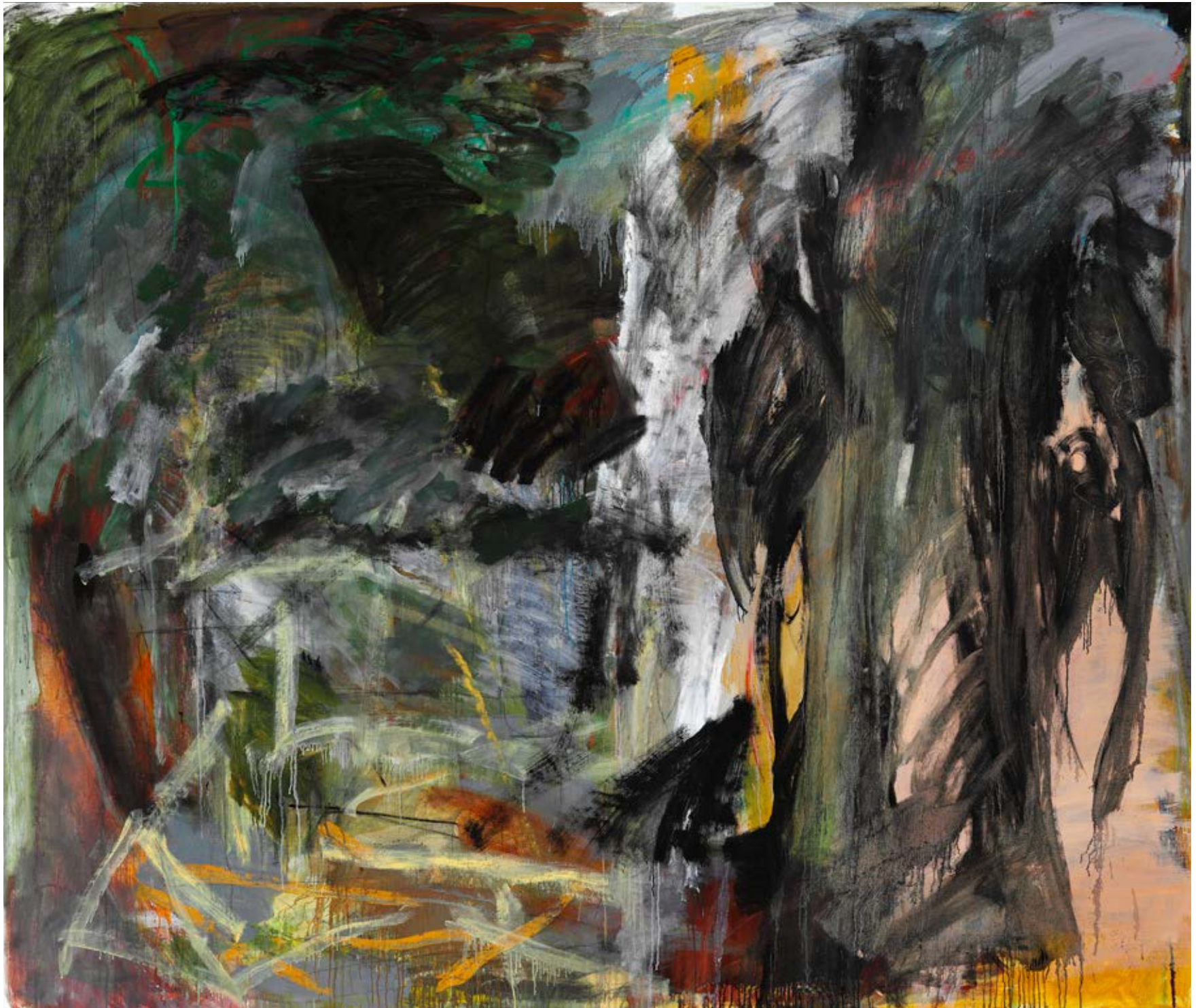
Exhibited: Per Kirkeby and Bjørn Nørgaard, Venice Biennale, 1980 (label on the stretcher).

Exhibited: "Per Kirkeby", Ordrupgaardsamlingen, Ordrupgaard, Copenhagen 1981, reproduced p. 22.

Exhibited: "Janus la Cour. Stilhed", Nivågaards Malerisamling 23 August-4 January 2026, reproduced in the catalogue p. 104 and mentioned p. 99. The exhibition brings together Janus la Cour's works with selected paintings by the artist, the geologically trained Danish painter and sculptor, Per Kirkeby (1938-2018). Kirkeby admired la Cour and owned three la Cour paintings himself, which are also included in the exhibition.

The title of the painting comes from the artist himself, according to the "billed-bogen", archive no. 9c.5, Per Kirkeby's archive at ARoS Kunstmuseum, Aarhus, 2014. It is not clear whether or not Per Kirkeby has interpreted this title as the painting's title, as a reference to a study or as an association after its creation.

DKK 1,500,000 / € 200,000



134



135

135 ^{ARR}

HANS-PETER ZIMMER

b. Berlin 1936, d. Braunschweig 1992

Untitled, 1961. Signed Zimmer. Oil on canvas. 60 x 60 cm.

Provenance: Acquired directly from the artist by a previous owner in 1961.

Provenance: Private collection, Denmark.
DKK 30,000–40,000 / € 4,000–5,350



136



137

136 ^{ARR}

HEIMRAD PREM

b. Roding 1934, d. München 1978

Untitled, 1961. Signed H. Prem. Oil on canvas. 100 x 120 cm.

Exhibited: "Gruppe Spur im Exil", Galerie Birch, Copenhagen 1961.

Provenance: "Statsautoriseret revisor A. Davidsens samling", Kunsthallen Kunstauktioner, auction 533, Copenhagen 18 September 2002, cat. no. 6, reproduced p. 7. DKK 60,000–75,000 / € 8,050–10,000

137 ^{ARR}

JACQUELINE DE JONG

b. Hengelo 1939, d. Amsterdam 2024

"Le rencontre inconnu" (The unknown encounter), 1962-63. Signed de Jong; signed, titled and dated on the reverse. Oil on canvas. 50 x 70 cm.

Exhibited (presumably): Galerie Moderne, Silkeborg, Denmark 1963.

Provenance: Private collection, Denmark.

The Jacqueline de Jong Foundation has kindly confirmed that the work is registered in their archives.
DKK 60,000–75,000 / € 8,050–10,000



138

138^{ARR}

ROBERT JACOBSEN

b. Copenhagen 1912, d. Egtved 1993

Sculpture. Signed underneath RJ. Black painted iron.
H. 45 cm. DKK 100,000 / € 13,500



139

139^{ARR}

A. R. PENCK

b. Dresden 1939, d. Zürich 2017

"Zwischen den Welten" (Between the worlds), 1998. Signed A.R. Penck; signed and titled on the reverse. Acrylic on canvas. 70 x 90 cm.

Provenance: Galerie Edition Copenhagen, Copenhagen.

Provenance: Private collection, Denmark. Acquired from the above.

DKK 200,000–250,000 / € 27,000–33,500



140

140^{ARR}

PER KIRKEBY

b. Copenhagen 1938, d. s.p. 2018

"Berømte mænd og kvinder" (Famous men and women), July 1965. Signed and dated on the reverse. Lacquer paint on masonite. 50 x 34 cm.

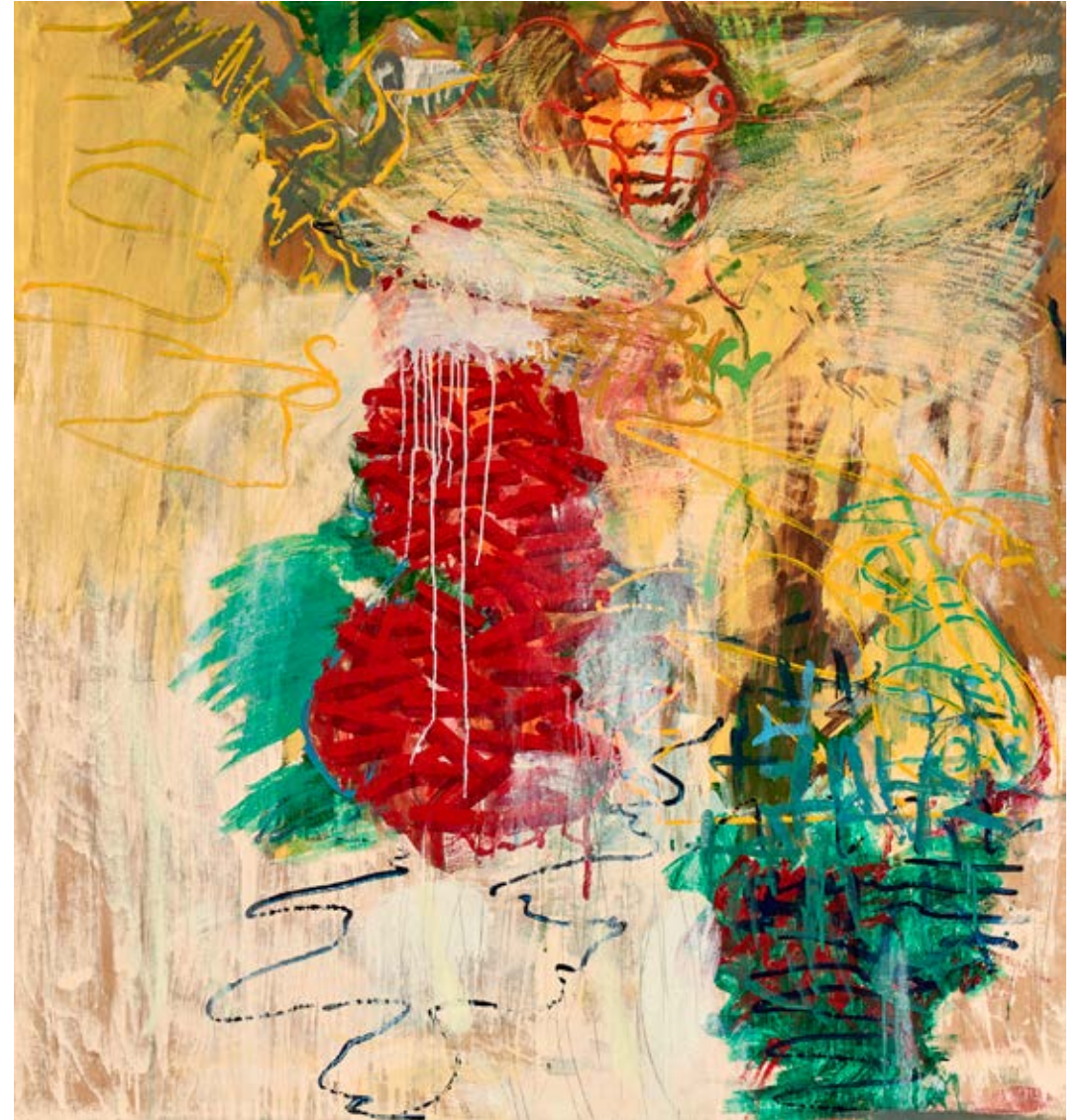
Literature: Ane Hejlskov Larsen "Per Kirkeby. Malerier 1957-1977", Copenhagen 2002, no. M 109, reproduced p. 269.

Provenance: Bank director Christiansen, Skagen, Denmark, thence by descent in his family.

Provenance: Galleri Bo Bjergsgaard, Copenhagen (label on the reverse).

Provenance: Private collection, Denmark.

DKK 200,000 / € 27,000



141

141^{ARR}

PER KIRKEBY

b. Copenhagen 1938, d. s.p. 2018

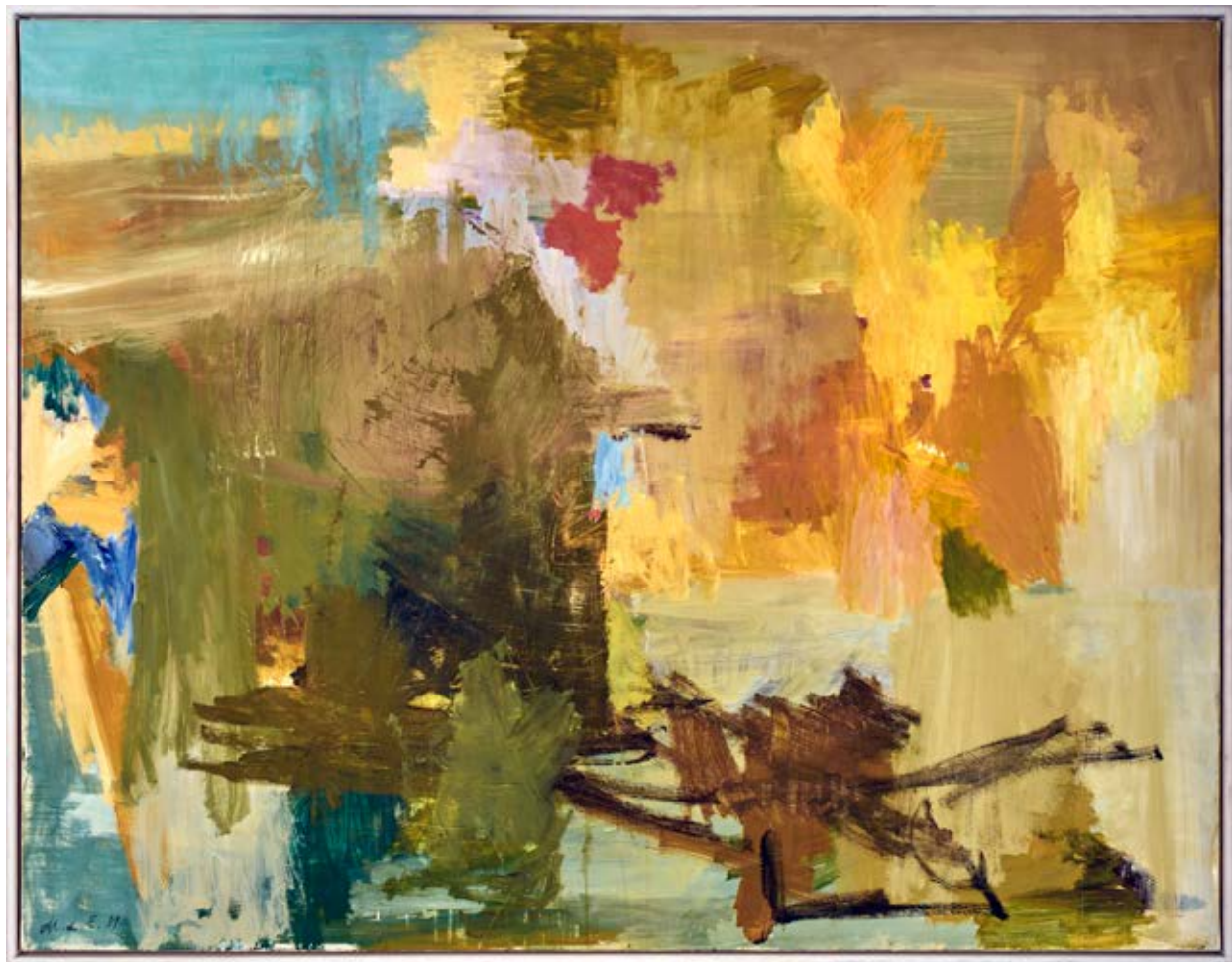
Untitled, 1969. Signed and dated on the reverse. Synthetic paint and coloured crayon on board. 122 x 114 cm.

Literature: Ane Hejlskov Larsen: "Per Kirkeby. Malerier 1957-1977", Copenhagen 2002, no. M 201, reproduced p. 279.

Provenance: Galleri Bork, Copenhagen.

Provenance: Private collection, Denmark.

DKK 500,000-600,000 / € 67,000-80,500



142

142^{ARR}

MAJA LISA ENGELHARDT

b. Frederiksberg 1956

"Plov i Landskab" (Plough in Landscape), 1989. Signed M.L.E. 89; signed, titled and dated on the reverse. Acrylic on canvas. 154 x 200 cm.

Provenance: Galerie Weinberger, Copenhagen.

Provenance: Private collection, Denmark. Acquired from the above.

Provenance: Bruun Rasmussen Auctioneers, Copenhagen, June 2020.

Provenance: Private collection, Denmark. Acquired from the above.

DKK 75,000 / € 10,000



143

143

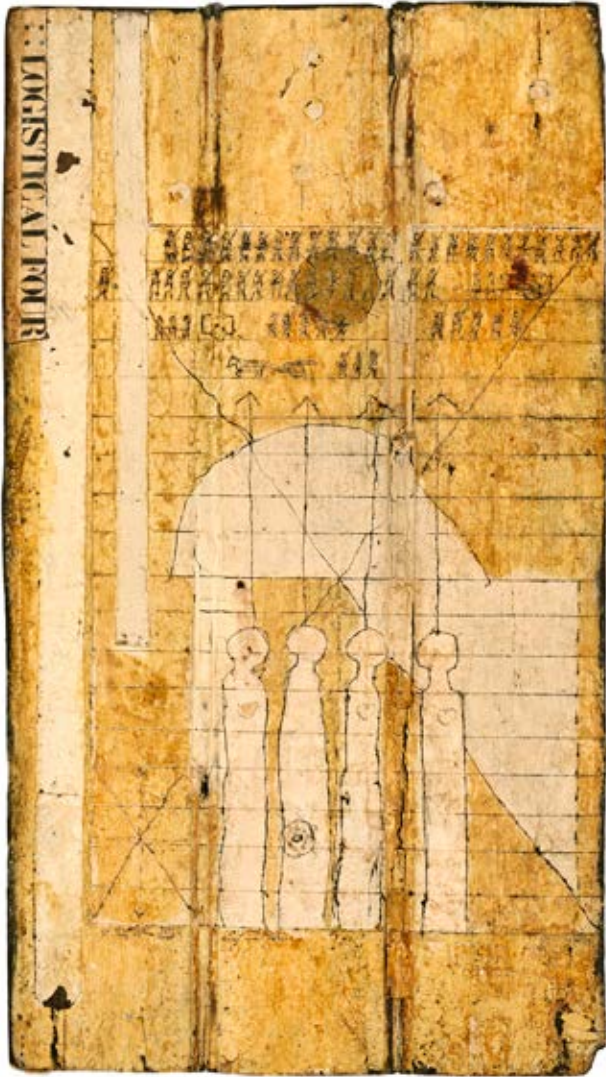
RICHARD MORTENSEN

b. Copenhagen 1910, d. Kirke Hyllinge 1993

"Picassistisk selvportræt" (Picassistic self portrait), 1975/76. Signed and dated with dedication on the reverse. Oil on canvas. 100 x 81 cm.

Literature: Jan Würtz Frandsen: Richard Mortensen. Erindringens år 1958-1993. Ting og tegn. II: Billedel", Copenhagen 2001, fig. 426, reproduced p. 293.

DKK 175,000-200,000 / € 23,500-27,000



144

144^{ARR}

VIKTOR IV

b. New York 1929, d. Amsterdam 1986

"Logistical Four". Signed on the reverse V4, 288, 30 I 1966. Mixed media on driftwood. 108 x 61 x 6 cm.

Provenance: Mr. Calvin Floyd, Sweden. Thence by descent in his family. Calvin Floyd was a friend of Victor IV and the work was acquired directly from the artist in Amsterdam in the period 1966-1967.

DKK 30,000–40,000 / € 4,000–5,350



145

145^{ARR}

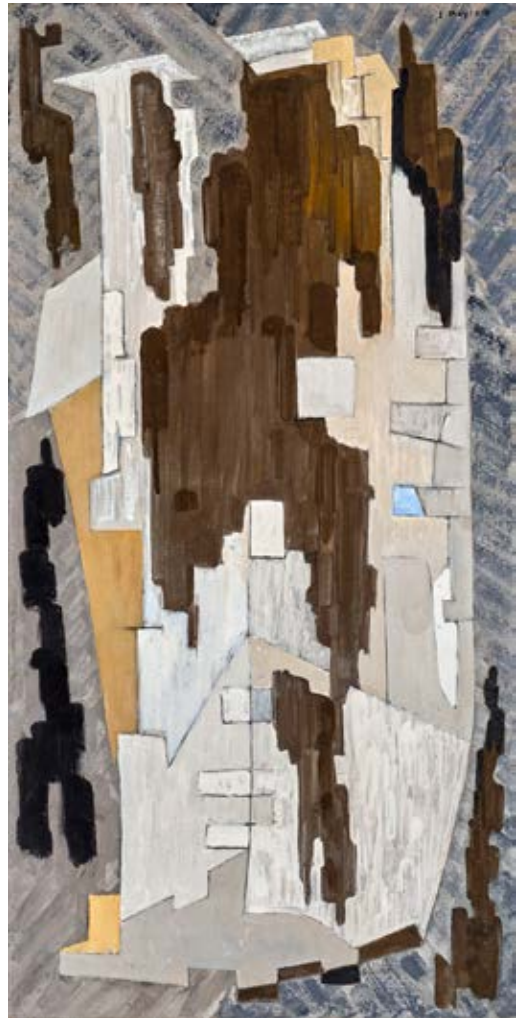
VIKTOR IV

b. New York 1929, d. Amsterdam 1986

"Words - No Word", Amsterdam 1966-1967. Signed and dated on the reverse. Mixed media on driftwood. 58 x 29 x 17 cm.

Provenance: Mr. Calvin Floyd, Sweden. Thence by descent in his family. Calvin Floyd was a friend of Victor IV and the work was acquired directly from the artist in Amsterdam in the period 1966-1967.

DKK 20,000–25,000 / € 2,700–3,350



146

146^{ARR}

JEAN DEYROLLE

b. Nogent-sur-Marne 1911, d. Toulon 1967

"Axel", Opus 431. Gordes August-September 1955. Signed J. Deyrolle; titled on the reverse. Tempera on canvas. 80 x 40 cm.

Literature: Georges Richar-Rivier: "Deyrolle catalogue raisonné oeuvre peint 1944-1967", Paris 1992, no. 55.36, reproduced p. 166.

Literature: "Social-Demokraten", 26. September 1956, reproduced.

Exhibited: "Jean Deyrolle", Kunstforeningen, Copenhagen 1956, cat. no. 52, reproduced p. 16.

Provenance: The Danish sculptor Robert Jacobsen.

Provenance: Ludwig Elsass, Copenhagen.

Provenance: Private collection, France.

DKK 30,000–40,000 / € 4,000–5,350



147

147^{ARR}

POUL ANKER BECH

b. Taars 1942, d. 2009

"Morgensang" (Morning song), 2002-03. Signed, titled and dated on the reverse.
Oil on canvas. 132 x 210 cm. In original artist's frame integrated with the work.

Exhibited: "Poul Anker Bech - På kanten", Randers Kunstmuseum 30 October
2004-16 January 2005 and Nivaagaard 30 January-1 May 2005, cat. no. 38.

Provenance: Private collection, Denmark. Acquired by the present owner directly
from the artist. Original receipt from the artist included.

DKK 400,000 / € 53,500



148

148^{ARR}
WILHELM FREDDIE

b. Copenhagen 1909, d. s.p. 1995

"Iført den grønne gave" (Wearing the Green Gift), 1973. Signed Freddie 73; signed, dated and titled on the reverse. Oil on canvas. 130 x 97 cm. DKK 75,000 / € 10,000



149

149^{ARR}
WILHELM FREDDIE

b. Copenhagen 1909, d. s.p. 1995

"Frem og tilbage" (Back and forth), 1980. Signed Freddie 80; signed, titled and dated on the reverse. Oil on canvas. 114 x 162 cm.

Exhibited: "Wilhelm Freddie", Liljevalchs Konsthall, Stockholm, 1989-90, cat. no. 165.

Exhibited: "Wilhelm Freddie. Værker 1957-1995", Arken, Ishøj, 17. November 1996-12 January 1997, cat. no. 61, reproduced in the catalogue.

Exhibited: "Wilhelm Freddie. Værker 1957-1995", Nordjyllands Kunstmuseum, Aalborg, 24 January-31 March 1997, cat. no. 61, reproduced in the catalogue.

DKK 250,000–300,000 / € 33,500–40,000



150

150 ^{ARR}

WALASSE TING

b. Shanghai 1929, d. New York 2010

"Do you like my long hair", 1983. Signed, titled and dated on the reverse.
Acrylic on canvas. 51 x 58 cm.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark.

DKK 200,000–250,000 / € 27,000–33,500



151

151 ^{ARR}

WALASSE TING

b. Shanghai 1929, d. New York 2010

"She is English, I am French", 1975. Signed, titled and dated on the reverse.
Acrylic on canvas. 51 x 82 cm.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark.

DKK 250,000–300,000 / € 33,500–40,000



152

152^{ARR}

NÖEL DOLLA

b. Nice 1940

Untitled, 1970s. Unsigned. Mixed media on tarlatane. 274 x 129 cm. Unframed.

Provenance. Art dealer and gallerist Birger Arnesen, Copenhagen. Thence by descent in his family.
DKK 30,000–40,000 / € 4,000–5,350



153

153^{ARR}

PER KIRKEBY

b. Copenhagen 1938, d. s.p. 2018

Untitled, 1981. Unsigned. Oil on canvas. 130 x 200 cm. Unframed.

The painting is registered in Galerie Michael Werner's archive under PK 133/G.

Literature: Ane Hjelkskov Larsen: "Per Kirkeby. Malerier 1978-1989", Copenhagen 2015, no. M 514, reproduced p. 382.

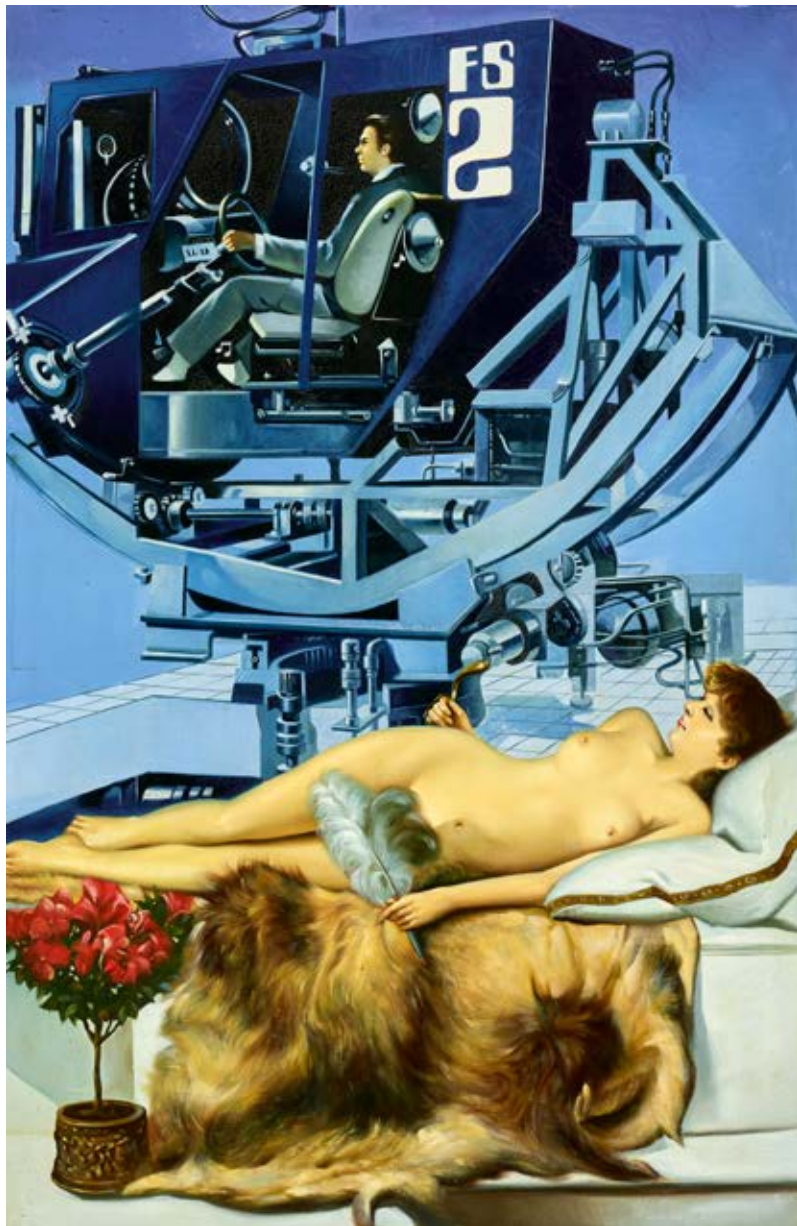
Literature: "Per Kirkeby. Skulpturen und Bilder", Zürich 1985, cat. no. 30, u. pag.

Literature: "Pierre Alechinsky, Karel Appel, Georg Baselitz, Corneille, Asger Jorn, Per Kirkeby, Anton Rooskens", Galleri Faurschou, Copenhagen 1989, no. cat. no., no. pag.

Exhibited: Galerie Turske & Turske, Zürich, February 1984, no cat. no. The exhibition is documented in Galerie Michael Werner's archive.

Exhibited: "Per Kirkeby. Skulpturen und Bilder", Galerie Knoedler, Zürich, 6 July-28 September 1985, cat. no. 30.

Exhibited: "Pierre Alechinsky, Karel Appel, Georg Baselitz, Corneille, Asger Jorn, Per Kirkeby, Anton Rooskens", Galleri Faurschou, Copenhagen, 9 November-16. December 1989, no cat. no.
DKK 600,000–800,000 / € 80,500–105,000



154

154^{ARR}

ERRÓ (GUDMUNDUR GUDMUNDSSON)

b. Olafsvick 1932

"F.S.2", 1980. Signed and dated on the reverse. Oil on canvas. 100 x 65 cm.

Literature: Fernand Hazan: "Erró 1974-1986. Catalogue général", Bergamo 1986, no. 376. DKK 50,000–60,000 / € 6,700–8,050

155^{ARR}

POUL ANKER BECH

b. Taars 1942, d. 2009

"Sommernats mail" (Summer night's mail), 2001. Signed Bech; signed, titled and dated on the reverse. Oil on canvas. 160 x 132 cm.

Exhibited: "På kanten", Randers Kunstmuseum 30 October 2004-16 January 2005, cat. no. 24. DKK 300,000–350,000 / € 40,000–47,000



155



156

156 ^{ARR}
YASSE TABUCHI

b. Kitakyushu, Japan 1921, d. Vauhallaan 2009

"Le torrent", (The Torrent) 1960. Signed Yasse Tabuchi 60; signed, titled and dated on the reverse. Oil on canvas. 120 x 150 cm.

Provenance: Private collection, Denmark.
 DKK 40,000–50,000 / € 5,350–6,700



157

157 ^{ARR}
PIERRE WEMAËRE

b. Comines 1913, d. Versailles 2010

"Sphynx s'observant" (Sphinx observing itself), 1974. Signed P. Wemaëre 74; signed, titled and dated on the reverse. Oil on canvas. 54 x 65 cm. DKK 25,000–30,000 / € 3,350–4,000



158

158 ^{ARR}
MARIKA MÄKELÄ

b. Oulu, Finland 1947

"Colour and Form", 1999. Signed, titled and dated on the reverse. Oil and pigment on canvas. 220 x 180 cm. Unframed. DKK 75,000 / € 10,000



159

159^{ARR}

KNUD NIELSEN

b. Fredensborg 1916, d. Vindelev 2008

"To søstre" (Two sisters), 1947. Signed and dated on the reverse. On the reverse: Composition. Oil on board. 147 x 81 cm.

Literature: Ole Lindboe: "Drømmesamlere. Knud Nielsen og maleriet", Jelling 2005, reproduced p. 32. DKK 60,000–80,000 / € 8,050–10,500



160

160^{ARR}

PIERRE WEMAËRE

b. Comines 1913, d. Versailles 2010

"Fin le printemps et sa douceur", 1970. Signed P. Wemaëre 70; signed, titled and dated on the reverse. Oil on canvas. 73 x 92 cm. DKK 60,000 / € 8,050



161

161^{ARR}

ROBERT JACOBSEN

b. Copenhagen 1912, d. Egtved 1993

Fantasy animal. c. 1943. Unsigned. Limestone. 38 x 35 x 27 cm.

Provenance: "Nutidskunst", Kunsthallen Kunstauktioner, auction 351, Copenhagen 24 April 1985, cat. no. 124, reproduced p. 28 and on the frontcover. DKK 50,000 / € 6,700

162

RICHARD MORTENSEN

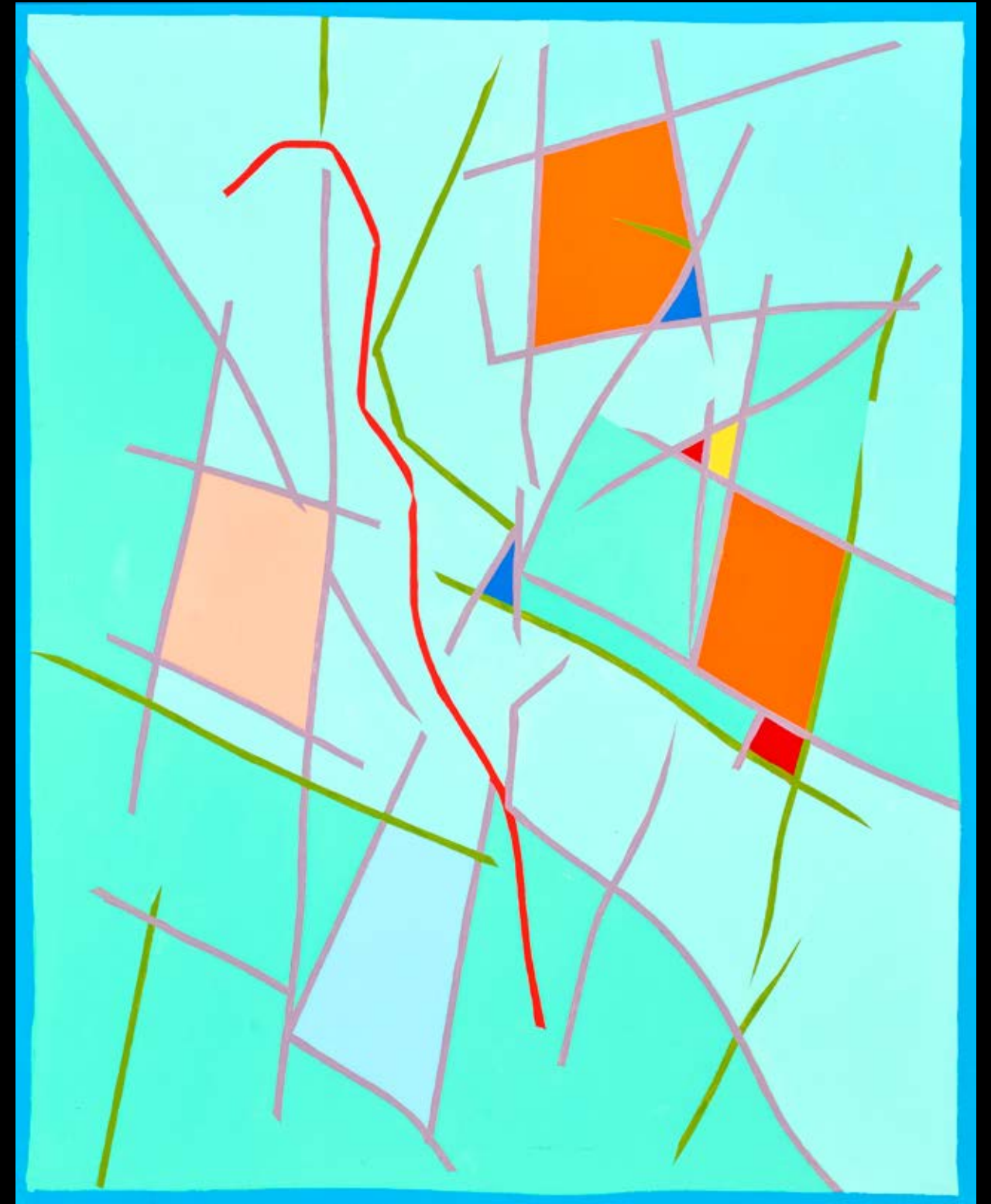
b. Copenhagen 1910, d. Kirke Hyllinge 1993

"Chingwo", 1974/75. Signed, titled and dated on the reverse. Oil on canvas. 100 x 81 cm.

Literature: Jan Würtz Frandsen: "Richard Mortensen. Erindringens år 1958-1993. Ting og tegn. II: Billeddel", Copenhagen 2001, fig. 406, reproduced full page in colours p. 277.

Exhibited: "Mortensen", Kolding Kunstforening 14 September-8 October 1975, cat. no. 19.

Provenance: Private collection, Denmark. DKK 175,000 / € 23,500



162



163

163^{ARR}

NICO WIDERBERG

b. 1960

Torso IV. Signed Nico Widerberg 1997. Patinated bronze on granite base. H. incl. base 173 cm. DKK 75,000 / € 10,000



164

164^{ARR}

PER KIRKEBY

b. Copenhagen 1938, d. s.p. 2018

Untitled, Læsø 1984-85. Signed and dated on the reverse. Oil on canvas. 116 x 95 cm.

The painting will be included in the appendix of the future third and final volume of Ane Hejlskov Larsen's catalogue raisonné of Per Kirkeby's works, covering the period 1990-2018. DKK 300,000 / € 40,000



165

165^{ARR}

MAURICE ESTÈVE

b. Culan, Cher 1904, d. s.p. 2001

Untitled. Signed Estève 87. Inscribed on the reverse "A 1184".
Watercolour on paper. Sheet size 49 x 56 cm.

DKK 50,000–60,000 / € 6,700–8,050

MODERN AND CONTEMPORARY ART

The collection of the artist Peter Brandes

Lot 166-218

THURSDAY 20 NOVEMBER 1 PM





Photo © Leif Tuxen

THE ARTIST PETER BRANDES 1944 – 2025

At this year's final live auction, we are proud and delighted to have been entrusted with the sale of a substantial selection from artist Peter Brandes' collection of modern art. It offers a rare and fascinating insight into a prominent artist's own collecting practice, providing concrete evidence of his inspirations and guiding stars. The collection includes outstanding works by artists who, each in their own way, have inspired and shaped Peter Brandes as an artist.

Peter Brandes' art is well known to many of Bruun Rasmussen's clients, as we have had the pleasure, over many years, of presenting and selling his works across a wide range of media — from painting, sculpture, and graphics to glass mosaics and ceramics. Though self-taught, Brandes had a broad international outlook from early on; in the mid-1970s, he bought and settled in Asger Jorn's former house in the Paris suburb of Colombes. The themes of his art soon came to revolve around motifs drawn from Christianity and, not least, from ancient Greek art and mythology. On that basis, Peter Brandes went on to create a large number of church decorations and commissions.

Peter Brandes was a curious and passionate person and artist who collected art and antiquities from all eras — from the Neolithic period to the present day, and from cultures across the globe. His library contained more than 50,000 volumes, testifying to interests that extended far beyond cultural and art history into religion, philosophy, and poetry. It was in his art collection and in his books that Peter Brandes sought inspiration and nourishment for his own work, about which he also designed and published numerous books and catalogues.

Looking at the following selection of works by Danish and international artists from Peter Brandes' collection, it becomes clear how broad and deep his engagement with contemporary art was. Beyond content and meaning, what stands out most is Brandes' evident admiration for the material and formal qualities of the works. Georg Baselitz (b. 1938), one of the most prominent European artists of his generation, is represented here by an excellent selection of drawings and prints. The American artist Willem de Kooning (1904–1997), one of the founders of Abstract Expressionism and a rare presence in Danish collections, is represented by a drawing. Erik Thommesen's (1916–2008) Head from 1946 is an exemplary work by the artist. As a collection within the collection, we also find no fewer than eleven works by sculptor Willy Ørskov (1920–1990), one of the most significant figures in the renewal of modernist sculpture in Denmark during the 1960s and 1970s.

Throughout the collection runs a current and a nerve of quality — one that springs from the discerning eye of an artist.



166

166^{ARR}

ERIK THOMMESEN

b. Copenhagen 1916, d. 2008

"Hoved". Signed Erik 1946. Ash. H. 46 cm. W. 22 cm. D. 14 cm.

Literature: Henning Jørgensen: "Værkfortegnelse / List of Works", in: "Billedhuggeren / The sculptor Erik Thommesen", Holstebro Kunstmuseum, Kunsthallen Brandts Klædefabrik & Bornholms Kunstmuseum 2001, cat. 56.

Literature: "Peter Brandes - Den Genfundne Tid. Kulturvandringer. Skaberkraft" (The Rediscovered Time. Cultural Journeys. Creative Power), Johannes Larsen Museet, Kerteminde and Museet for Religiøs Kunst, Lemvig 2019, reproduced p. 279.

Provenance: The collection of the artist Peter Brandes.

DKK 80,000–100,000 / € 10,500–13,500



167

167 ^{ARR}
EJLER BILLE

b. Odder 1910, d. Ørby 2004

"Dyret" (The Animal). Designed 1937. Marked E.B. underneath. Patinated plaster. H. 25 cm.

Provenance: The collection of the artist Peter Brandes. A gift from Ejler Bille, 1998.

DKK 20,000–25,000 / € 2,700–3,350

169 ^{ARR}
EJLER BILLE

b. Odder 1910, d. Ørby 2004

Organic figure. Designed in the 1930s. Unsigned. Patinated plaster. H. 44 cm.

Provenance: The collection of the artist Peter Brandes.

DKK 20,000–25,000 / € 2,700–3,350



169



168

168 ^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

Vase with relief and decoration in white and black. Unsigned. Marked A Jorn in the bottom. Glazed earthenware. H. 23 cm. Diam. 14 cm.

Provenance: The collection of the artist Peter Brandes.

DKK 30,000–40,000 / € 4,000–5,350



170

170 ^{ARR}
ERIK THOMMESEN

b. Copenhagen 1916, d. 2008

"Kvinde" (Woman), 1969. Unsigned. Brown patinated plaster. H. 32 cm. W. 20 cm. D. 20 cm.

Cast in bronze in 3 copies, hereof 1 at Statens Museum for Kunst (National Gallery of Denmark).

Literature: Henning Jørgensen: "Værkfortegnelse / List of Works", in: "Billedhuggeren / The sculptor Erik Thomsen", Holstebro Kunstmuseum, Kunsthallen Brandts Klædefabrik & Bornholms Kunstmuseum 2001, cat. 221.

Provenance: The collection of the artist Peter Brandes.

DKK 20,000–25,000 / € 2,700–3,350

WILLY ØRSKOV

"Willy Ørskov is difficult to talk about. His sculptures bear no titles to guide our train of thought. They are not meant to evoke moods. They contain no aggression, and the dynamism seems to be born from within – not imposed from without."

Vagn Steen, Göteborgs Konsthall, 1964.

As many as eleven sculptures by Willy Ørskov are offered here at the auction, giving us a broad view of his work. Ørskov is a minimalist to his fingertips, and the objects are just that: they exist solely as pure entities in a space, stripped of all pathos, intention, or meaning beyond the material itself. Ørskov himself fades into the background, the artist's ego erased, while the medium – the metal, the bronze, or the iron – is allowed to flow into form, since *"form must be a path to understanding, not the result of it."* (Willy Ørskov: "Reading of Objects", 1966)





171

171^{ARR}

WILLY ØRSKOV

b. Aarhus 1920, d. Helsingør 1990

Object, c. 1974. Unsigned. Patinated bronze. H. 28 cm. W. 30 cm. D. 10 cm.

Literature: Folke Edwards: "Profil i dansk kunst. Willy Ørskov". Gyldendal 1976. A larger version of the figure in black-painted stainless steel is reproduced on p. 92.

Literature: "Peter Brandes - Den Genfundne Tid. Kulturvandringer. Skaberkraft " (The Rediscovered Time. Cultural Journeys. Creative Power), Johannes Larsen Museet, Kerteminde and Museet for Religiøs Kunst, Lemvig 2019, reproduced p. 248.

Provenance: The collection of the artist Peter Brandes. DKK 20,000–25,000 / € 2,700–3,350

172^{ARR}

WILLY ØRSKOV

b. Aarhus 1920, d. Helsingør 1990

Object. Signed Ørskov 1960. Patinated aluminum. H. 23 cm. W. 25 cm. D. 18 cm.

Literature: "Peter Brandes - Den Genfundne Tid. Kulturvandringer. Skaberkraft " (The Rediscovered Time. Cultural Journeys. Creative Power), Johannes Larsen Museet, Kerteminde and Museet for Religiøs Kunst, Lemvig 2019, reproduced p. 278.

Provenance: The collection of the artist Peter Brandes. DKK 15,000–20,000 / € 2,000–2,700



172



173

173^{ARR}

WILLY ØRSKOV

b. Aarhus 1920, d. Helsingør 1990

Object, 1970s. Unsigned. Patinated bronze. H. 40 cm. W. 69 cm. D. 13 cm.

Provenance: The collection of the artist Peter Brandes.

DKK 30,000–40,000 / € 4,000–5,350

174^{ARR}

WILLY ØRSKOV

b. Aarhus 1920, d. Helsingør 1990

Object, 1960s. Unsigned. Patinated bronze. H. 17 cm. W. 26 cm. D. 8 cm.

Provenance: The collection of the artist Peter Brandes.

DKK 12,000–15,000 / € 1,600–2,000



174



175

175
MARKUS LÜPERTZ

b. Reichenberg 1941

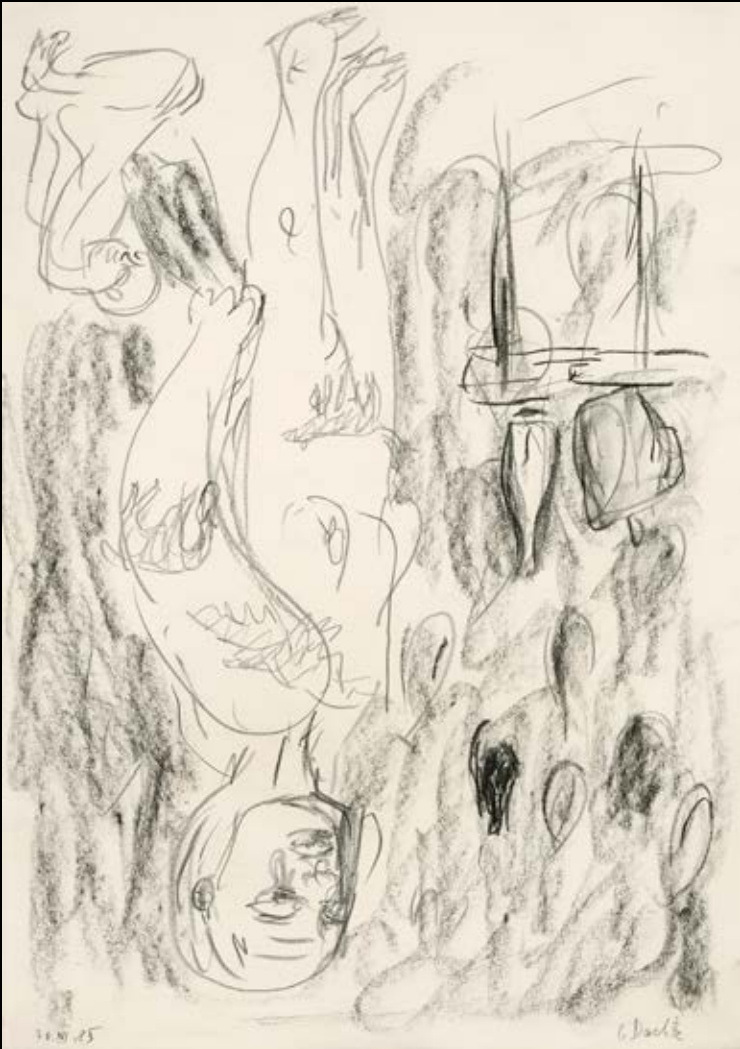
Untitled. Signed Lüpertz 1987 with indistinct inscription. Mixed media on paper. Sheet size 45.5 x 63 cm.

Literature: "Peter Brandes - Den Genfundne Tid. Kulturvandringer. Skaberkraft" (The Rediscovered Time. Cultural Journeys. Creative Power), Johannes Larsen Museet, Kerteminde and Museet for Religiøs Kunst, Lemvig 2019, reproduced p. 249.

Provenance: Gillespie-Laage-Salomon, Paris (label on the reverse).

Provenance: The collection of the artist Peter Brandes.

DKK 15,000–20,000 / € 2,000–2,700



177

176
JOSEPH BEUYS

b. Krefeld 1921, d. Düsseldorf 1986

"Wirtschaftvert", c. 1980: "Löwenzahn"-GM BV.; "Kuchenmehl für Obstkuchen"-GM BV and "Untitled"-GM-BV. All three signed Joseph Beuys. 3 ready-made objects in wooden boxes. Each box 22 x 10 x 8 cm. (3)

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: The collection of the artist Peter Brandes.

DKK 15,000–20,000 / € 2,000–2,700



176

177
GEORG BASELITZ

b. Deutschbaselitz 1938

Untitled, 1985. Signed G. Baselitz, 30.XII.85. Drawing charcoal and pastel on paper. Sheet size 76 x 53 cm.

Literature: "Peter Brandes - Den Genfundne Tid. Kulturvandringer. Skaberkraft" (The Rediscovered Time. Cultural Journeys. Creative Power), Johannes Larsen Museet, Kerteminde and Museet for Religiøs Kunst, Lemvig 2019, reproduced p. 200.

Provenance: Galerie Moderne, Silkeborg, Denmark (sticker on the reverse).

Provenance: The collection of the artist Peter Brandes.

DKK 150,000–200,000 / € 20,000–27,000



178

178^{ARR}

A. R. PENCK

b. Dresden 1939, d. Zürich 2017

"Hand + Ei", 1995. Signed A. R. Penck. Watercolour on paper. Sheet size 17 x 20 cm.

Exhibited: "Grafik, skulptur og nye papirarbejder", Edition Copenhagen 1996.

Provenance: The collection of the artist Peter Brandes.
DKK 15,000–20,000 / € 2,000–2,700

180^{ARR}

A. R. PENCK

b. Dresden 1939, d. Zürich 2017

"Welt (Nyhavn)", 1995. Signed A.R. Penck. Crayon and watercolour on paper. Sheet size 17.5 x 20 cm.

Provenance: The collection of the artist Peter Brandes.
DKK 20,000–25,000 / € 2,700–3,350



180



179

179^{ARR}

A. R. PENCK

b. Dresden 1939, d. Zürich 2017

Seated figure, 1995. Signed A.R. Penck. Watercolour on paper. Sheet size 20 x 17,5 cm.

Literature: "Peter Brandes - Den Genfundne Tid. Kulturvandringer. Skaberkraft" (The Rediscovered Time. Cultural Journeys. Creative Power), Johannes Larsen Museet, Kerteminde and Museet for Religiøs Kunst, Lemvig 2019, reproduced p. 117.

Provenance: The collection of the artist Peter Brandes.
DKK 10,000–12,000 / € 1,350–1,600



181

181^{ARR}

SVEND WIIG HANSEN

b. Møgeltonder 1922, d. Helsingør 1997

"Portræt" (Portrait), c. 1958. Signed Svend Wiig Hansen. Patinated plaster. H. 22 cm. W. 18 cm. D. 16 cm.

Literature: "Peter Brandes - Den Genfundne Tid. Kulturvandringer. Skaberkraft " (The Rediscovered Time. Cultural Journeys. Creative Power), Johannes Larsen Museet, Kerteminde and Museet for Religiøs Kunst, Lemvig 2019, reproduced p. 93.

Provenance: The collection of the artist Peter Brandes.
DKK 10,000–12,000 / € 1,350–1,600



182

182^{ARR}

WILLY ØRSKOV

b. Aarhus 1920, d. Helsingør 1990

Object, 1960s. Patinated bronze. H. 28 cm. W. 34 cm.
D. 12 cm.

Provenance: The collection of the artist Peter Brandes.
DKK 25,000–30,000 / € 3,350–4,000

183^{ARR}

WILLY ØRSKOV

b. Aarhus 1920, d. Helsingør 1990

Object, 1950s. Unsigned. Patinated bronze. H. 33 cm.
W. 32 cm. D. 21 cm.

Provenance: The collection of the artist Peter Brandes.
DKK 25,000–30,000 / € 3,350–4,000



183



184

184^{ARR}

WILLEM DE KOONING

b. Rotterdam, Holland 1904, d. East Hampton, New York, USA 1997

Untitled (Crucifixion), c. 1970-75. Signed de Kooning. Drawing charcoal on paper.
27.9 x 21.3 cm.

Literature: "Peter Brandes - Den Genfundne Tid. Kulturvandringer. Skaberkraft" (The Rediscovered Time. Cultural Journeys. Creative Power), Johannes Larsen Museet, Kerteminde and Museet for Religiøs Kunst, Lemvig 2019, reproduced p. 248. Exhibited: "Willem de Kooning: Drawing Seeing / Seeing Drawing", The Drawing Center, 35 Wooster Street, New York, 31 October 1998-15 August 1999.

Provenance: Willem de Kooning, 790 Madison Avenue, New York NY 10021 (label on the reverse).

Provenance: Matthew Marks Gallery, New York (label on the reverse).

Provenance: The collection of the artist Peter Brandes.
DKK 150,000–200,000 / € 20,000–27,000



185

185^{ARR}

GEORG BASELITZ

b. Deutschbaselitz 1938

Untitled (Woman and eagle). Signed GB, indistinct dating [1973]. Oil crayon on paper. Sheet size 61 x 43 cm.

Literature: "Peter Brandes - Den Genfundne Tid. Kulturvandringer. Skaberkraft " (The Rediscovered Time. Cultural Journeys. Creative Power), Johannes Larsen Museet, Kerteminde and Museet for Religiøs Kunst, Lemvig 2019, reproduced p. 290.

Provenance: Springer & Winkler, Berlin (label on the reverse).

Provenance: The collection of the artist Peter Brandes. Acquired by Peter Brandes in 1993 according to the reverse. On the reverse with inscription: "Nr. 9 B. Z. 325". DKK 125,000–150,000 / € 16,500–20,000



186

186^{ARR}

GEORG BASELITZ

b. Deutschbaselitz 1938

Untitled, 1986. Signed G. Baselitz 5.VI.86. Drawing charcoal on paper. Sheet size 58 x 43 cm.

Literature: "Peter Brandes - Den Genfundne Tid. Kulturvandringer. Skaberkraft " (The Rediscovered Time. Cultural Journeys. Creative Power), Johannes Larsen Museet, Kerteminde and Museet for Religiøs Kunst, Lemvig 2019, reproduced p. 290.

Provenance: Galerie Moderne, Silkeborg, Denmark (sticker on the reverse).

Provenance: The collection of the artist Peter Brandes.

DKK 125,000–150,000 / € 16,500–20,000



187

187^{ARR}

CHRISTIAN LEMMERZ

b. Karlsruhe 1959

"RIP", 1997. Sketchbook. Signed Chr. Lemmerz 12/97. 288 pages. 9 spreads taken out of the book and framed separately. Mixed media on paper. Sheet sizes 18 x 21 cm. (10)

Literature: "Peter Brandes - Den Genfundne Tid. Kulturvandringer. Skaberkraft", Johannes Larsen Museet, Kerteminde and Museet for Religiøs Kunst, Lemvig 2019, partially reproduced p. 102, 104-108, 110-112.

Provenance: Private collection, Scotland. Dedication from the artist on the reverse of the book.

Provenance: The collection of the artist Peter Brandes. Inscription in the back of the book. Acquired from the above.

DKK 30,000-40,000 / € 4,000-5,350



194

MORE PHOTOS AND DETAILS AT BRUUN-RASMUSSEN.DK



188

188^{ARR}

GEORG BASELITZ

b. Deutschbaselitz 1938

"Tierstück", 1965. Signed indistinctly GB. Indian ink and pencil on paper. Sheet size 65 x 50 cm.

Literature: "Peter Brandes - Den Genfundne Tid. Kulturvandringer. Skaberkraft" (The Rediscovered Time. Cultural Journeys. Creative Power), Johannes Larsen Museet, Kerteminde and Museet for Religiøs Kunst, Lemvig 2019, reproduced p. 290.

Exhibited: "Georg Baselitz - Zeichnungen 1961-1983", Galerie Neuendorf, Hamburg, Germany 1983, ill. in the cat. as pl. 7. The catalogue is enclosed.

Provenance: Galerie Moderne, Silkeborg, Denmark (stamp on the reverse).

Provenance: The collection of the artist Peter Brandes.

DKK 60,000-75,000 / € 8,050-10,000



189

189^{ARR}

PREBEN HORNING

b. Valby 1919, d. Frederiksberg 1989

"Relationer (Atelierbillede)" (Relations (Studio painting), 1972. Signed monogram; signed, titled and dated on the reverse. Oil on canvas. 57 x 79 cm.

Provenance: The collection of the artist Peter Brandes.

DKK 15,000–20,000 / € 2,000–2,700



190

190^{ARR}

WILLY ØRSKOV

b. Aarhus 1920, d. Helsingør 1990

Object, 1960s. Unsigned. Patinated bronze. H. 24 cm. W. 28 cm. D. 15 cm.

Provenance: The collection of the artist Peter Brandes.

DKK 12,000–15,000 / € 1,600–2,000



191

191^{ARR}

WILLY ØRSKOV

b. Aarhus 1920, d. Helsingør 1990

Object, 1960s. Unsigned. Patinated bronze. H. 26 cm. W. 36 cm. D. 20 cm.

Provenance: The collection of the artist Peter Brandes.

DKK 25,000–30,000 / € 3,350–4,000

192^{ARR}

WILLY ØRSKOV

b. Aarhus 1920, d. Helsingør 1990

Object, 1960s. Unsigned. Patinated bronze. H. 25 cm. W. 36 cm. D. 12 cm.

Literature: "Peter Brandes - Den Genfundne Tid. Kulturvandringer. Skaberkraft" (The Rediscovered Time. Cultural Journeys. Creative Power), Johannes Larsen Museet, Kerteminde and Museet for Religiøs Kunst, Lemvig 2019, reproduced p. 268.

Provenance: The collection of the artist Peter Brandes.

DKK 20,000–25,000 / € 2,700–3,350



192



193

193^{ARR}

GEORG BASELITZ

b. Deutschbaselitz 1938

Untitled, 1984. Signed G. Baselitz, 20.I. 84. Indian ink and wash on paper. Sheet size 70 x 50 cm.

Literature: "Peter Brandes - Den Genfundne Tid. Kulturvandringer. Skaberkraft" (The Rediscovered Time. Cultural Journeys. Creative Power), Johannes Larsen Museet, Kerteminde and Museet for Religiøs Kunst, Lemvig 2019, reproduced p. 233.

Provenance: Galerie Michael Haas, Berlin (label on the reverse). On the reverse with inscription: "GBZ 1677".

Provenance: The collection of the artist Peter Brandes.

DKK 125,000–150,000 / € 16,500–20,000



194

194

LEON KOSSOFF

b. Islington, London 1926, d. London 2019

"Peggy", 1998. Unsigned. Charcoal and pastel on paper. Sheet size 76 x 55.5 cm.

Literature: "Peter Brandes - Den Genfundne Tid. Kulturvandringer. Skaberkraft" (The Rediscovered Time. Cultural Journeys. Creative Power), Johannes Larsen Museet, Kerteminde and Museet for Religiøs Kunst, Lemvig 2019, reproduced p. 218.

Provenance: Annely Juda Fine Art, London (label on the reverse).

Provenance: The collection of the artist Peter Brandes.

DKK 125,000–150,000 / € 16,500–20,000



195

195^{ARR}

WILLY ØRSKOV

b. Aarhus 1920, d. Helsingør 1990

Object, 1962. Unsigned. Patinated bronze. H. 39 cm. W. 37 cm. D. 23 cm.

Literature: Folke Edwards: "Willy Ørskov - Profiler i dansk kunst", Copenhagen 1976, p. 68.

Provenance: The collection of the artist Peter Brandes.

DKK 30,000–40,000 / € 4,000–5,350



196

196^{ARR}

WILLY ØRSKOV

b. Aarhus 1920, d. Helsingør 1990

Object, 1950s. Unsigned. Patinated bronze. H. 38 cm. W. 27 cm. D. 17 cm.

Provenance: The collection of the artist Peter Brandes.

DKK 25,000–30,000 / € 3,350–4,000



197

197^{ARR}

GEORG BASELITZ

b. Deutschbaselitz 1938

Untitled, 1985. Signed G. Baselitz 20.XI.85. Drawing charcoal and pastel on paper. Sheet size 76 x 53 cm.

Literature: "Peter Brandes - Den Genfundne Tid. Kulturvandringer. Skaberkraft" (The Rediscovered Time. Cultural Journeys. Creative Power), Johannes Larsen Museet, Kerteminde and Museet for Religiøs Kunst, Lemvig 2019, reproduced p. 201.

Provenance: Galerie Moderne, Silkeborg, Denmark (sticker on the reverse).

Provenance: The collection of the artist Peter Brandes.

DKK 150,000–200,000 / € 20,000–27,000



198

198^{ARR}

SVEND WIIG HANSEN

b. Møgeltonder 1922, d. Helsingør 1997

Seated figure. Signed SWH. Patinated artificial stone. H. 23 cm.
L. 36 cm. D. 20 cm.

Provenance: The collection of the artist Peter Brandes.

DKK 15,000–20,000 / € 2,000–2,700



199

199^{ARR}

EUGÈNE LEROY

b. Tourcoing 1910, d. Wasquehal 2000

Untitled, 1959. Signed Leroy 59. Oil on canvas. 73 x 60 cm. Unframed.

Literature: "Peter Brandes - Den Genfundne Tid. Kulturvandringer. Skaberkraft" (The Rediscovered Time. Cultural Journeys. Creative Power), Johannes Larsen Museet, Kerteminde and Museet for Religiøs Kunst, Lemvig 2019, reproduced p. 203.

Provenance: The collection of the artist Peter Brandes.

DKK 125,000–150,000 / € 16,500–20,000



200

200^{ARR}

EUGÈNE LEROY

b. Tourcoing 1910, d. Wasquehal 2000

"Petit arbre". Signed Leroy; titled on the reverse. Oil on board. 46.5 x 39 cm.

Literature: "Peter Brandes - Den Genfundne Tid. Kulturvandringer. Skaberkraft " (The Rediscovered Time. Cultural Journeys. Creative Power), Johannes Larsen Museet, Kerteminde and Museet for Religiøs Kunst, Lemvig 2019, reproduced p. 203.

Provenance: The collection of the artist Peter Brandes.

DKK 75,000 / € 10,000

201^{ARR}

SVEND WIIG HANSEN

b. Møgeltønder 1922, d. Helsingør 1997

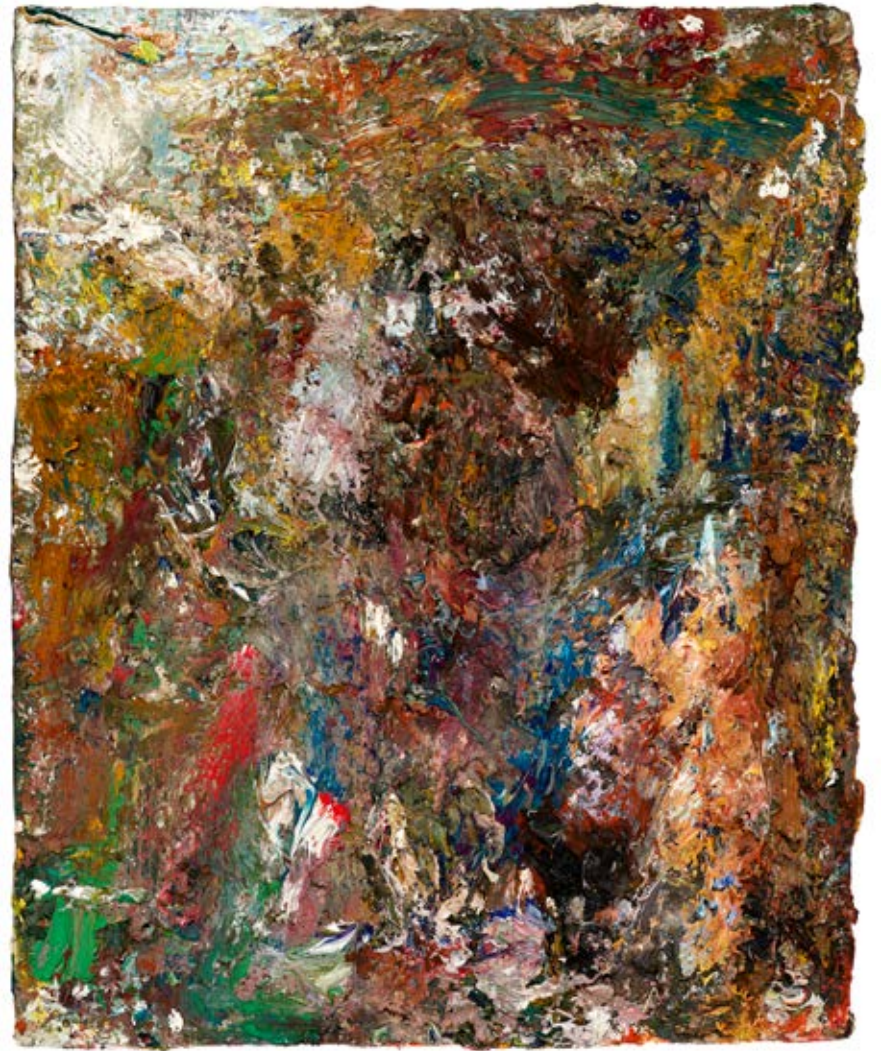
Reclining figure. Unsigned. Brown patinated plaster. H. 19 cm. W. 50 cm. D. 18 cm.

Provenance: The collection of the artist Peter Brandes.

DKK 12,000–15,000 / € 1,600–2,000



201



202

202^{ARR}

EUGÈNE LEROY

b. Tourcoing 1910, d. Wasquehal 2000

"Portrait dans le paysage", 1989. Signed, titled and dated on the reverse. Oil on canvas 81 x 65 cm.

Literature: "Peter Brandes - Den Genfundne Tid. Kulturvandringer. Skaberkraft " (The Rediscovered Time. Cultural Journeys. Creative Power), Johannes Larsen Museet, Kerteminde and Museet for Religiøs Kunst, Lemvig 2019, reproduced p. 202.

Provenance: C.A. & A. Ltd. (label on the reverse).

Provenance: Galerie de France, Paris (label at the reverse).

Provenance: The collection of the artist Peter Brandes.

DKK 150,000–200,000 / € 20,000–27,000



203

203^{ARR}

RICHARD MORTENSEN

b. Copenhagen 1910, d. Kirke Hyllinge 1993

"Offerscene, morgen" (Sacrificial scene, morning), called "Maske", Surèsnes, Paris 1947. Signed and dated on the reverse. Oil on plywood. 54.5 x 31 cm.

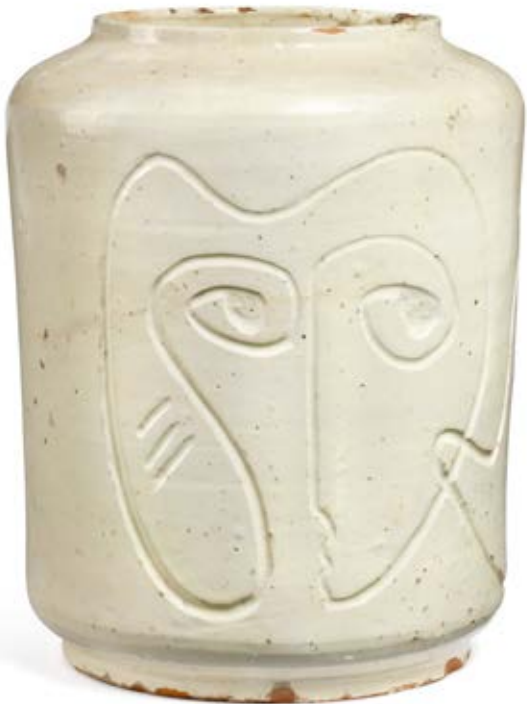
Literature: Jan Würtz Frandsen: "Richard Mortensen. Erindringens år 1958-1993. Ting og tegn. Billedel", Copenhagen 2001, Appendix A38, reproduced p. 470.

Provenance: Private collection, Denmark.

Proveniens: Bruun Rasmussen Auctioneers, auction 2403, January 2024, cat. no. 529.

Provenance: The collection of the artist Peter Brandes.

DKK 20,000–25,000 / € 2,700–3,350



204

204^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

Vase with incised decoration. Unsigned. White glazed earthenware. H. 26 cm. Diam. 21 cm.

Provenance: The collection of the artist Peter Brandes.

DKK 30,000–40,000 / € 4,000–5,350



206



205

205^{ARR}

PREBEN HORNUNG

b. Valby 1919, d. Frederiksberg 1989

Untitled. Signed monogram. Oil on canvas. 150 x 69 cm.

Provenance: The collection of the artist Peter Brandes.

DKK 25,000–30,000 / € 3,350–4,000

206^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

Vase decorated in brown, white and blue. Signed Jorn 1953. Glazed earthenware. H. 17 cm. Diam. 14 cm.

Provenance: The collection of the artist Peter Brandes.

DKK 30,000–40,000 / € 4,000–5,350



207

207^{ARR}

ALBERTO GIACOMETTI

b. Stampa 1901, d. s.p. 1966

"Annette de face", 1955. Signed Alberto Giacometti, 34/50. Engraving. Published by Maeght Editeur, Paris. Probably printed by Atelier Crommelynck, Paris. Sheet size 43 x 22 cm.

Literature: Kornfeld 169/II.

Literature: Lust 62.

Provenance: The Collection of the artist Peter Brandes.

DKK 20,000–25,000 / € 2,700–3,350



208

208^{ARR}

PABLO PICASSO

b. Malaga 1881, d. Mougins 1973

"Sueño y Mentira de Franco" (The Dream and Lie of Franco). Each stamped with the artist's signature, dated 8 Janvier 1937 and numbered 662/850. Printed by Lacourière, Paris. Etching and aquatint on Montval paper. Sheet sizes 38 x 57 cm. (2)

Literature: Bloch 297 and 298.

Literature: "Peter Brandes - Den Genfundne Tid. Kulturvandringer. Skaberkraft" (The Rediscovered Time. Cultural Journeys. Creative Power), Johannes Larsen Museet, Kerteminde and Museet for Religiøs Kunst, Lemvig 2019, reproduced p. 304 and p. 307.

Provenance: The collection of the artist Peter Brandes.

DKK 60,000–75,000 / € 8,050–10,000



209

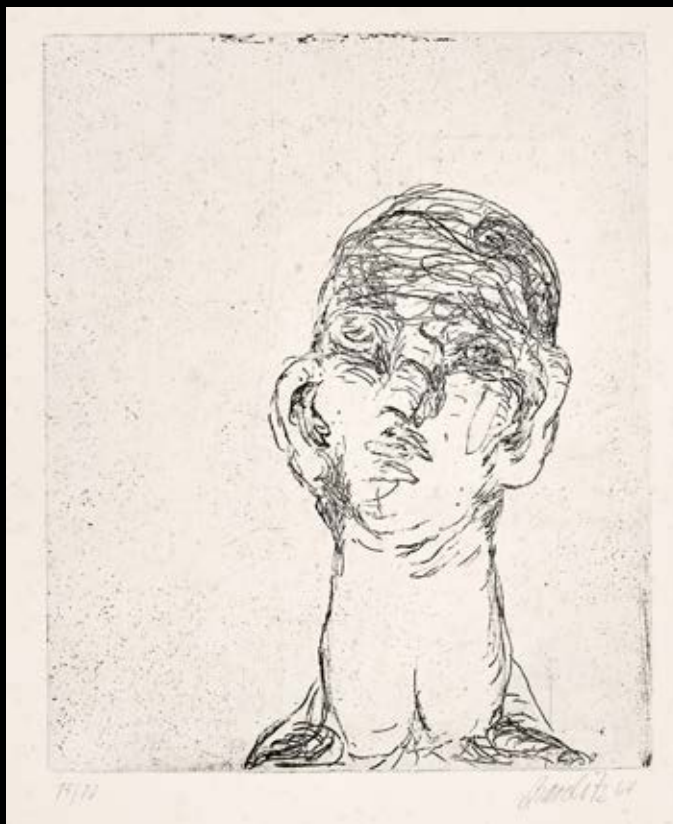
209
LEON KOSSOFF

b. Islington, London 1926, d. London 2019

"The Testament of Eudamidas, from The Poussin Project: A Series of Prints after Nicolas Poussin", 1998. Signed Kossoff 98, A/P 9. Engraving. Visible size 43 x 53 cm.

Literature: "Peter Brandes - Den Genfundne Tid. Kulturvandringer. Skaberkraft " (The Rediscovered Time. Cultural Journeys. Creative Power), Johannes Larsen Museet, Kerteminde and Museet for Religiøs Kunst, Lemvig 2019, reproduced p. 270.

Provenance: The collection of the artist Peter Brandes. DKK 10,000–15,000 / € 1,350–2,000



210

210
GEORG BASELITZ

b. Deutschbaselitz 1938

"Idol", 1964. Signed Baselitz 64, 15/20. Published by Edition Heiner Friedrich, München 1974. Engraving. Sheet size 66 x 51 cm. Unframed.

Literature: Fred Jahn: "Baselitz. Peintre-Graveur. Werkverzeichnis der Druckgrafik. Band I. 1963-1974", Verlag Gachnang 6 Springer, Bern - Berlin 1993, cat. 6, reproduced p. 20.

Provenance: The collection of the artist Peter Brandes. DKK 12,000–15,000 / € 1,600–2,000



211

211
MARKUS LÜPERTZ

b. Reichenberg 1941

"Le Soir", 1985. Signed monogram. Woodcut, monotype. Visible size 139 x 105 cm.

Literature: "Peter Brandes - Den Genfundne Tid. Kulturvandringer. Skaberkraft " (The Rediscovered Time. Cultural Journeys. Creative Power), Johannes Larsen Museet, Kerteminde and Museet for Religiøs Kunst, Lemvig 2019, reproduced p. 234.

Provenance: Gillespie-Laage-Salomon, Paris (label on the reverse).

Provenance: The collection of the artist Peter Brandes.

DKK 30,000 / € 4,000



212

212^{ARR}

GEORG BASELITZ

b. Deutschbaselitz 1938

Untitled (Head and hands), 1985. Signed G. Baselitz 85, 13/15. Woodcut. Visible size 69 x 50 cm.

Provenance: The collection of the artist Peter Brandes.
DKK 15,000–20,000 / € 2,000–2,700

213^{ARR}

GEORG BASELITZ

b. Deutschbaselitz 1938

Untitled (Mother and child), 1985. Signed G. Baselitz 85, 2/20. Woodcut. Sheet size 97 x 65 cm.

Literature: "Peter Brandes - Den Genfundne Tid. Kulturvandring. Skaberkraft " (The Rediscovered Time. Cultural Journeys. Creative Power), Johannes Larsen Museet, Kerteminde and Museet for Religiøs Kunst, Lemvig 2019, reproduced p. 217. Provenance: Galerie Moderne, Silkeborg, Denmark (sticker on the reverse).

Provenance: The collection of the artist Peter Brandes.
DKK 15,000–20,000 / € 2,000–2,700



213



214



215

214^{ARR}

GEORG BASELITZ

b. Deutschbaselitz 1938

Untitled, 1983. Signed G. Baselitz 83, 13/15. Woodcut. Sheet size 86 x 61 cm.

Provenance: The collection of the artist Peter Brandes.
DKK 15,000–20,000 / € 2,000–2,700

215^{ARR}

GEORG BASELITZ

b. Deutschbaselitz 1938

Untitled, 1985. Signed G. Baselitz 85, 11/15. Woodcut in colours. Sheet size 86 x 61 cm.

Literature: "Peter Brandes - Den Genfundne Tid. Kulturvandring. Skaberkraft " (The Rediscovered Time. Cultural Journeys. Creative Power), Johannes Larsen Museet, Kerteminde and Museet for Religiøs Kunst, Lemvig 2019, reproduced p. 238.

Provenance: The collection of the artist Peter Brandes.
DKK 15,000–20,000 / € 2,000–2,700



216

216 ^{ARR}

GEORG BASELITZ

b. Deutschbaselitz 1938

"45-III - Serie von 11 Radierungen", 1991. All signed G. Baselitz 91, 1/30. Published by Maximilian Verlag - Sabine Knust, München. Printed by Niels Borch Jensen, Copenhagen. Engraving and drypoint on paper. Sheet sizes 77 x 56 cm. In original portfolio. (11)

Provenance: The collection of the artist Peter Brandes.

DKK 125,000–150,000 / € 16,500–20,000



217

217 ^{ARR}

GEORG BASELITZ

b. Deutschbaselitz 1938

"45-II - Serie von 14 Radierungen", 1991. All signed G. Baselitz 91, 5/30. Published by Maximilian Verlag - Sabine Knust, München. Printed by Niels Borch Jensen, Copenhagen. Engraving and drypoint on paper. Sheet sizes 77 x 56 cm. In original portfolio. (14)

Provenance: The collection of the artist Peter Brandes.

DKK 150,000–200,000 / € 20,000–27,000



218



218^{ARR}

GEORG BASELITZ

b. Deutschbaselitz 1938

"8 Radierungen nach Zeichnungen von 1959", 1973. All signed Baselitz 59/73, 10/50. Engraving and drypoint on paper. Sheet sizes 75 x 65 cm. Unframed. (8)

Literature: Fred Jahn: "Baselitz. Peintre-Graveur. Werkverzeichnis der Druckgrafik. Band I. 1963-1974", Verlag Gachnang 6 Springer, Bern - Berlin 1993, cat. 109-116, reproduced pp. 148-155.

Provenance: The collection of the artist Peter Brandes.

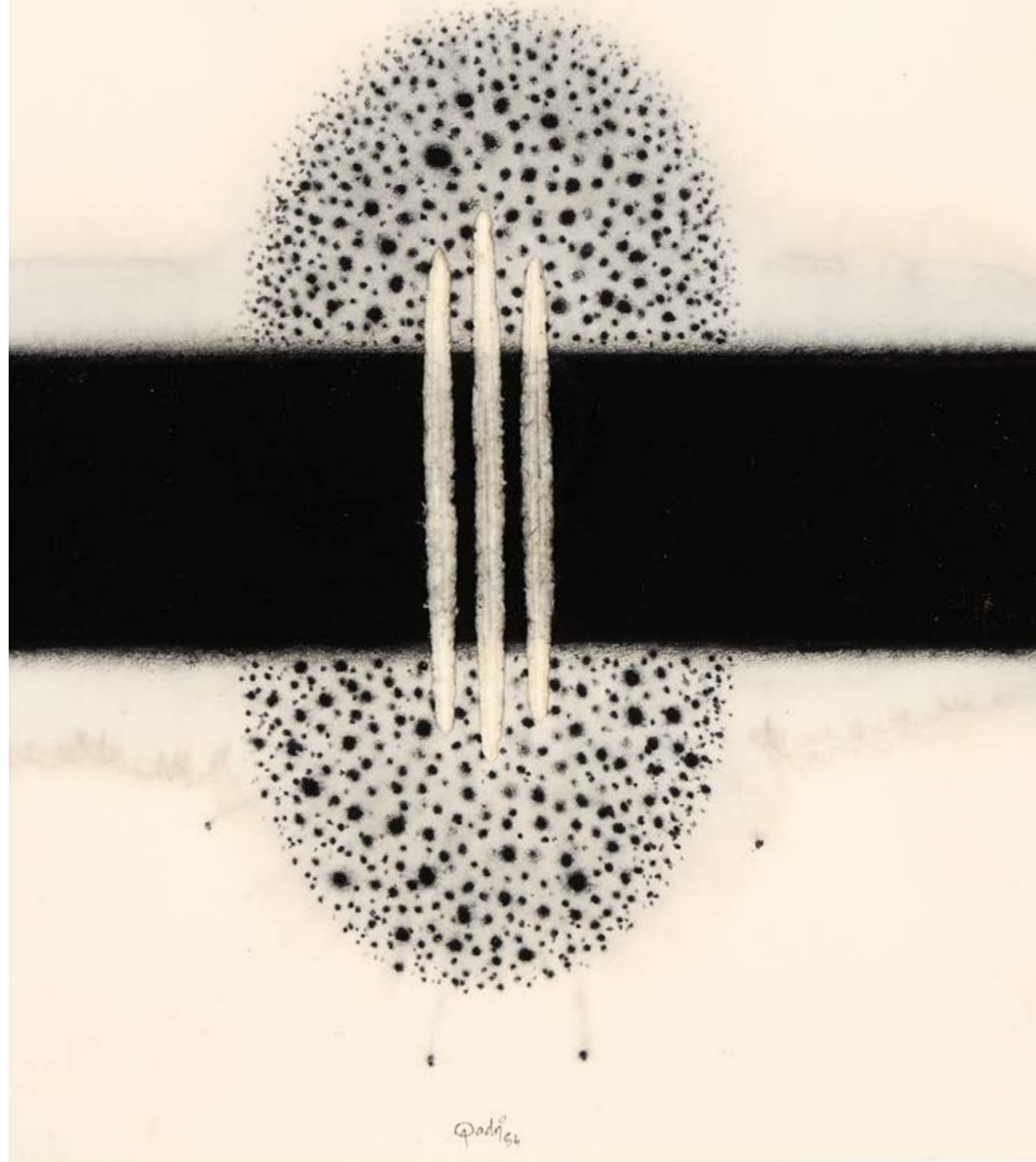
DKK 80,000–100,000 / € 10,500–13,500

MODERN AND CONTEMPORARY ART

Paintings, sculptures, ceramics and prints

Lot 219 - 290

THURSDAY 20 NOVEMBER





219

219^{ARR}

HANS SCHERFIG

b. Copenhagen 1905, d. Fredensborg 1979

Elephant with calf. Signed Scherfig. Tempera on panel.
44.5 x 50.5 cm.

Provenance: Private collection, Denmark.

DKK 40,000–50,000 / € 5,350–6,700



220

220^{ARR}

HANS SCHERFIG

b. Copenhagen 1905, d. Fredensborg 1979

Savannah scene, 1939. Signed and dated on the reverse.
Tempera on masonite. 70 x 123 cm.

DKK 175,000–200,000 / € 23,500–27,000



221

221^{ARR}

INGÁLVUR AV REYNI

b. Tórshavn 1920, d. s.p. 2005

Koltur, The Faroe Islands 1964. Signed I av Reyni 64. Oil on canvas. 55 x 75 cm.

Exhibited: "Ingálvur av Reyni", Randers Kunstmuseum 1998, cat. no. 86. DKK 25,000–30,000 / € 3,350–4,000



222

222^{ARR}

INGÁLVUR AV REYNI

b. Tórshavn 1920, d. s.p. 2005

Untitled, 1986. Signed I av Reyni 86. Oil on canvas. 62 x 50 cm. DKK 25,000–30,000 / € 3,350–4,000



223

223^{ARR}

SAMUEL JOENSEN-MIKINES

b. Mykines 1906, d. Copenhagen 1979

Grindedrab (Whaling scene), The Faroe Islands. Signed S. J.-Mikines. Oil on canvas. 86 × 100 cm.

DKK 80,000–100,000 / € 10,500–13,500



224

224^{ARR}
SAMUEL JOENSEN-MIKINES

b. Mykines 1906, d. Copenhagen 1979

Village (View from Kirkja), The Faroe Islands. Signed Mikines 1933. Oil on plywood. 76 x 87 cm.

Provenance: Former Swedish consul on The Faroe Islands in the 1930s.

Provenance: Private collection, Denmark. DKK 50,000–60,000 / € 6,700–8,050

225^{ARR}
STEFFAN DANIELSEN

b. Nólsoy, Faroe Islands 1922, d. Tórshavn 1976

Landscape, The Faroe Islands 1989. Signed SD 89. Oil on canvas. 50 x 100 cm.

DKK 40,000 / € 5,350



225



226

226^{ARR}
SAMUEL JOENSEN-MIKINES

b. Mykines 1906, d. Copenhagen 1979

Mykines village, The Faroe Islands, 1957. Indiscintly signed. Oil on canvas. 90 x 110 cm.

DKK 60,000 / € 8,050



227

227^{ARR}
SAMUEL JOENSEN-MIKINES
b. Mykines 1906, d. Copenhagen 1979

Sunset, The Faroe Islands 1943. Signed S.J. Mikines 43. Oil on canvas. 81 x 101 cm.
DKK 60,000–80,000 / € 8,050–10,500

228^{ARR}
SAMUEL JOENSEN-MIKINES
b. Mykines 1906, d. Copenhagen 1979

Mykines village, The Faroe Islands 1957. Signed S.J. Mikines 57. Oil on canvas. 65 x 80 cm.
DKK 50,000–60,000 / € 6,700–8,050

229^{ARR}
SAMUEL JOENSEN-MIKINES
b. Mykines 1906, d. Copenhagen 1979

Sct. Hans' bonfire, Bornholm. 1962. Signed S-J-Mikines 62. Oil on canvas. 66 x 80 cm.
DKK 50,000–60,000 / € 6,700–8,050



228



229



230

230
EDVARD WEIE

b. Copenhagen 1879, d. Frederiksberg 1943

Garden, Christiansø. Signed E.W. Painted recto et verso. Oil on canvas. 53 x 57 cm.

Exhibited: Kunstforeningen, Copenhagen 1962, cat. no. 26.

Provenance: Arnbaks Kunsthandel, Copenhagen.

DKK 40,000–50,000 / € 5,350–6,700

231
EDVARD WEIE

b. Copenhagen 1879, d. Frederiksberg 1943

Ships at the quay. View from a warehouse at Christianshavn. Unsigned. Oil on canvas. 35 x 42 cm.

DKK 15,000–20,000 / € 2,000–2,700



231



232

232
EDVARD WEIE

b. Copenhagen 1879, d. Frederiksberg 1943

Ships at the quay, Christianshavn. Unsigned. Oil on canvas. 58 x 78 cm.

Exhibited: Kunstforeningen, Copenhagen 1962, cat. no. 18.

Provenance: Arnbaks Kunsthandel, Copenhagen.

DKK 40,000–60,000 / € 5,350–8,050

233
EDVARD WEIE

b. Copenhagen 1879, d. Frederiksberg 1943

Shipyards, Christianshavn. Signed E.W. Oil on plywood. 47 x 51 cm.

Exhibition label on the reverse.

Provenance: Arnbaks Kunsthandel, Copenhagen.

DKK 20,000–25,000 / € 2,700–3,350



233



234

234^{ARR}
OLAF RUDE

b. Rakvere, Estland 1886, d. Frederiksberg 1957

Interior with egyptologist Henry Madsen (1881-1921).
 Signed Olaf Rude 1915. Oil on canvas. 87 x 73 cm.
 DKK 50,000 / € 6,700

235
EDVARD WEIE

b. Copenhagen 1879, d. Frederiksberg 1943

Interior with a woman reading. Signed Edv. Weie.
 Oil on canvas. 42 x 35 cm.
 DKK 30,000-40,000 / € 4,000-5,350



235

MORE PHOTOS AND DETAILS AT BRUUN-RASMUSSEN.DK



236

236
HARALD GIERSSING

b. Copenhagen 1881, d. s.p. 1927

Self Portrait, 1924. Unsigned. Oil on canvas. 90 x 77 cm.
 Exhibited: "Harald Giersing Mindeudstilling", Charlottenborg,
 Copenhagen 1927, cat. no. 333.
 Provenance: Private collection, Denmark.
 DKK 30,000-40,000 / € 4,000-5,350



237

237^{ARR}

OLAF RUDE

b. Rakvere, Estland 1886, d. Frederiksberg 1957

"Klingen", c. 1918-20. Unsigned. Study for painting from the same period. Watercolour on paper. Visible size 53 x 40 cm.

DKK 25,000–30,000 / € 3,350–4,000



238

238^{ARR}

OLUF HØST

b. Svaneke 1884, d. Gudhjem 1966

"Vid udsigt henunder aften ved solnedgang" (Expansive view in the evening light), Bornholm 1940. Signed O.H. Oil on canvas. 65 x 100 cm.

Exhibited: "Kunst i Randers Eje", Randers, 1944, cat. no. 28.

DKK 125,000–150,000 / € 16,500–20,000



239

239^{ARR}

JENS SØNDERGAARD

b. Øster Assels 1895, d. Skovshoved 1957

Figures at Sct. Hans's bonfire. Signed on the reverse. Oil on canvas.
68 x 88 cm.

Provenance: "Klassisk Modernisme", Kunsthallen Kunstauktioner,
auction 439, Copenhagen 14 April 1994, cat. no. 279, reproduced p. 79.
DKK 50,000–60,000 / € 6,700–8,050



240

240^{ARR}

JENS SØNDERGAARD

b. Øster Assels 1895, d. Skovshoved 1957

Winter landscape, 1945. Signed Jens Søndergaard 45. Oil on canvas.
140 x 153 cm.
DKK 50,000 / € 6,700



241

241^{ARR}
ARNE HAUGEN SØRENSEN

b. Copenhagen 1932

Leda and the Swan. Signed A. Haugen Sørensen 01.
 Oil on canvas. 73 x 60 cm.

DKK 30,000–40,000 / € 4,000–5,350



243

243^{ARR}
ARNE HAUGEN SØRENSEN

b. Copenhagen 1932

"Legende fugle med rovdyr" (Playful birds with predators),
 2000. Signed A. Haugen Sørensen 00. Acrylic on canvas.
 170 x 170 cm. DKK 125,000–150,000 / € 16,500–20,000



242

242^{ARR}
JØRGEN HAUGEN SØRENSEN

b. Copenhagen 1934, d. Pietrasanta, Italy 2021

"Dunkedyret" (The thumper), 1961. Signed mono-
 gram 61. Bronze. 38 x 48 x 24 cm.

DKK 20,000–30,000 / € 2,700–4,000



244

244
RICHARD MORTENSEN

b. Copenhagen 1910, d. Kirke Hyllinge 1993

Polychrome relief no. 11. (Paris 1960). Unsigned. Painted and oiled wood. 24 x 40 x 4 cm.

Literature: Jan Würtz Frandsen: "Richard Mortensen. Erindringens år 1958-1993. Ting og tegn. II: Billeddel", Copenhagen 2001, fig. 67, reproduced p. 52.

Exhibited: "Contemporary Nordic Art", Adelaide Festival of Arts, The Art Gallery of South Australia, 1968, cat. no. 6.

Exhibited: "Richard Mortensen - Mellem Linierne", ARoS Aarhus 23 March-1 September 2024.

Provenance: Galerie Denise René, Paris.

Provenance: Private collection, Denmark.

DKK 15,000–20,000 / € 2,000–2,700



245

245
RICHARD MORTENSEN

b. Copenhagen 1910, d. Kirke Hyllinge 1993

Polychrome relief no. 10 (Paris 1960). Unsigned. Painted and oiled wood. 26 x 42 x 7 cm.

Literature: Jan Würtz Frandsen: "Richard Mortensen. Erindringens år 1958-1993. Ting og tegn. II: Billeddel", Copenhagen 2001, fig. 66, reproduced p. 52.

Exhibited: "Contemporary Nordic Art", Adelaide Festival of Arts, The Art Gallery of South Australia, 1968, cat. no. 5.

Provenance: Galerie Denise René, Paris.

Provenance: Private collection, Denmark.

DKK 15,000–20,000 / € 2,000–2,700



246

246
RICHARD MORTENSEN

b. Copenhagen 1910, d. Kirke Hyllinge 1993

Polychrome no. 2. (Paris 1960). Unsigned. Painted and oiled wood. 26 x 42 x 6 cm.

Literature: Jan Würtz Frandsen: "Richard Mortensen. Erindringens år 1958-1993. Ting og tegn. II: Billeddel", Copenhagen 2001, fig. 62, reproduced p. 51.

Exhibited: "Contemporary Nordic Art", Adelaide Festival of Arts, The Art Gallery of South Australia, 1968, cat. no. 1.

Exhibited: "Richard Mortensen - Mellem Linierne", ARoS Aarhus 23 March-1 September 2024.

Provenance: Galerie Denise René, Paris.

Provenance: Private collection, Denmark.

DKK 15,000–20,000 / € 2,000–2,700



247

247^{ARR}
MOGENS ANDERSEN

b. Copenhagen 1916, d. s.p. 2003

Untitled, 13. Dec. 1973. Signed Mogens Andersen; signed and dated on the reverse. Oil on canvas. 161 x 228 cm.

DKK 75,000–100,000 / € 10,000–13,500



248

248^{ARR}
BJØRN NØRGAARD

b. Copenhagen 1947

"Hesteofringen" (The Horse Slaughtering), 1970. Four jars with preparations of the horse "Røde Fane" (Red Flag) in formaldehyde. H. 22 cm. Diam. 12 cm. (5)

A glass with a lid sealed with red lacquer, stamped in three places "Gud er død - leve anarkiet 1970" (God is dead - long live anarchy 1970), accompanying box with note signed and marked Bjørn Nørgaard.

Literature: Ingelise Krarup Andersen: "Oevrekatalog" in "Bjørn Nørgaard. Objekt. Skulptur. Tableau", Aarhus Kunstmuseum, 1986, no. 124a, similar glasses reproduced p. 133.

Literature: Torben Weirup: "Man har sine klare øjeblikke ... En fortælling om Bjørn Nørgaard", Copenhagen, 2000, p.p. 57-68.

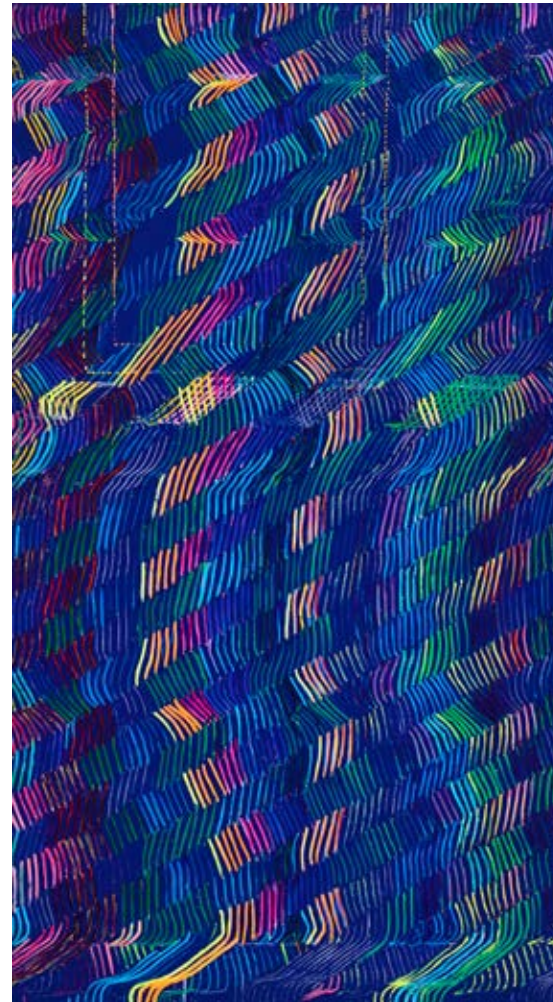
Provenance: Various private collections, Denmark.

Provenance (3 glasses): Bruun Rasmussen Auctioneers, Copenhagen 2016, 2019 and 2022.

Provenance: Private collection, Denmark.

The offered glasses are produced in connection with one of the most distinctive - and debated - happenings in Danish art. Similar glasses are available today in the collection at ARoS Aarhus Art Museum.

Text by Bjørn Nørgaard on the accompanying box: "A ritual dissection of a horse carried out in January 1970 at Kirke Hyllinge on the occasion of the exhibition 'Tabernakel', Louisiana Museum (prepared in 4% formalin solution) Bjørn Nørgaard". DKK 30,000–40,000 / € 4,000–5,350



249

250^{ARR}
BJØRN NØRGAARD

b. Copenhagen 1947

"Eurydike (green)" from the series "Atypiaer I", 2005. Patinated bronze. H. 95 cm. W. 43 cm. D. 14 cm.

Executed in two versions - with red and green patination respectively.

Literature: Bjørn Nørgaard Oeuvre catalogue, www.bjoern-noergaard.dk, reproduced in the section 'Sculptures 2005'.

Provenance: Veksølund, Denmark.

Provenance: Private collection, Denmark. Acquired from the above in 2007. DKK 60,000–75,000 / € 8,050–10,000

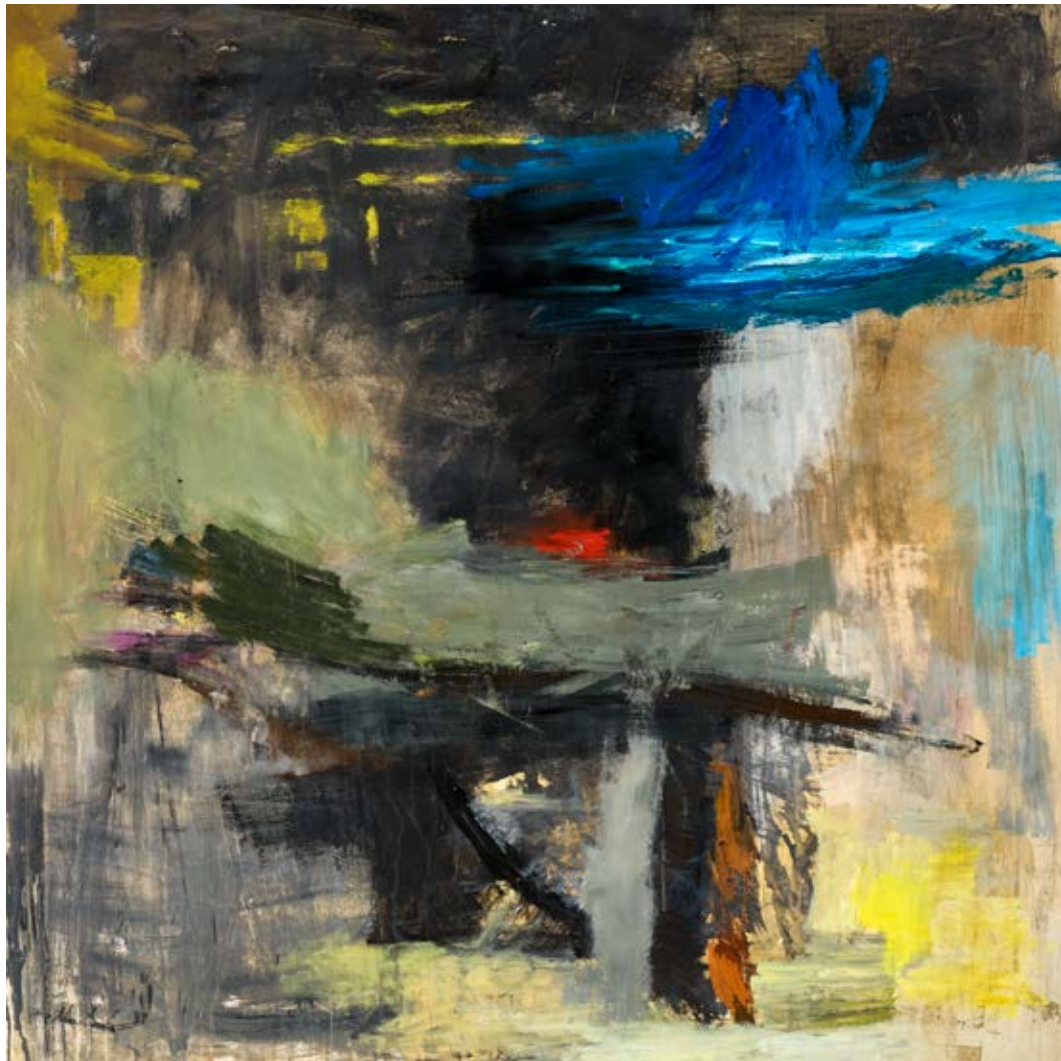
249^{ARR}
NIELS NEDERGAARD

b. Egå 1944, d. Copenhagen 1987

"Bevægelses-Billede" (Movements), 1970s. Unsigned. Oil on board. 187 x 104 cm. DKK 30,000–40,000 / € 4,000–5,350



250



251

251^{ARR}

MAJA LISA ENGELHARDT

b. Frederiksberg 1956

"Plov i landskab" (Plow in landscape), 1989. Signed MLE 89.
Acrylic on paper laid down on canvas. 150 x 150 cm.

DKK 40,000–50,000 / € 5,350–6,700



252

252^{ARR}

ROBERT JACOBSEN

b. Copenhagen 1912, d. Egtved 1993

Untitled. Signed Rob Jacobsen. Acrylic on canvas. 120 x 200 cm.
Unframed.

DKK 80,000–100,000 / € 10,500–13,500



253

253^{ARR}

JESPER CHRISTIANSEN

b. Frederiksberg 1955

"Bravomaleri (håb)" (Bravo painting - hope), March-April 1995. Signed, titled and dated on the reverse. Gesso, acrylic and chalk on canvas. 180 x 180 cm.

Provenance: DCA Gallery, New York (label on the reverse).

Provenance: Private collection, Denmark.

DKK 40,000–50,000 / € 5,350–6,700



254

254^{ARR}

OLAV CHRISTOPHER JENSSEN

b. Sortland, Vesterålen, Norway 1954

"Geste (Biographie)", Berlin 1998. Signed, titled and dated on the reverse. Oil on canvas. 95 x 105 cm. Unframed.

DKK 40,000–50,000 / € 5,350–6,700



255

255

JEAN-FRÉDÉRIC SCHNYDER

b. Basel 1945

"Haltestelle Steinibach" (Steinibach stop), 1983. Unsigned. Inscribed on the stretcher L II 12.4.83. Oil on canvas. 51 x 36 cm. Unframed.

Exhibited: "Nutidskunst fra Jytte og Jarl Borgens samling", Kunstforeningen, Copenhagen 10 February-5 March 1989 and Silkeborg Kunstmuseum, 18 March-14 May 1989, cat. no. 239, reproduced p. 68. Provenance: Acquired directly from the artist in Bern, Switzerland.

Provenance: The collection of Jytte & Jarl Borgen, Copenhagen.

DKK 50,000 / € 6,700



256

256^{ARR}

SVEND WIIG HANSEN

b. Møgeltonder 1922, d. Helsingør 1997

"Frugtbarhed" (Fertility), 1982. Signed SWH 5/6; foundry mark Jensen Cire Perdue. Patinated bronze. H. 26 cm. W. 27 cm. D. 30 cm.

Versions in the collections of Ny Carlsberg Glyptotek (MIN 3191) and Statens Museum for Kunst, (National Gallery of Denmark - KMS 7179), Copenhagen.

Provenance: Acquired directly from the artist by the present owner.

DKK 50,000–60,000 / € 6,700–8,050

257^{ARR}

PER KIRKEBY

b. Copenhagen 1938, d. s.p. 2018

Untitled, 1997. Signed PK, april 97. Gouache, ink, watercolour and pencil on paper. Sheet size 64.5 x 99.5 cm.

Provenance: Galerie de France, Paris.

Provenance: Private collection, Denmark.

DKK 40,000–50,000 / € 5,350–6,700

258^{ARR}

PER KIRKEBY

b. Copenhagen 1938, d. s.p. 2018

Untitled, 1997. Signed PK, april 97. Gouache, ink, watercolour and pencil on paper. Sheet size 64.5 x 99.5 cm.

Provenance: Galerie de France, Paris.

Provenance: Private collection, Denmark.

DKK 40,000–50,000 / € 5,350–6,700



257



258



259

259 ^{ARR}
BJØRN NØRGAARD

b. Copenhagen 1947

"Karl Smart (grøn)" (Wise Guy - green) from the series "Atypiaer II", 2006. Patinated bronze. H. 85 cm. W. 60 cm. D. 18 cm.

Executed in two versions - with red and blue patination respectively.

Literature: Bjørn Nørgaard Oeuvre catalogue, www.bjoernnoergaard.dk, reproduced in the section 'Sculptures 2006'.

Exhibited: "Den Frie Udstilling", Den Frie Udstillings Bygning, Copenhagen, 14 April-6 May 2007.

Exhibited: "Bjørn Nørgaard. Atypia II – nye bronzeskulpturer", Galerie MøllerWitt, Aarhus, 18 May-28 June 2007.

Exhibited: "Bjørn Nørgaard - Galleriets 25 års jubilæumsudstilling", Ringsted Galleriet, Ringsted, 6 October-28 October 2007.

Provenance: Private collection, Denmark. Acquired directly from the artist by the present owner. DKK 60,000–75,000 / € 8,050–10,000

260 ^{ARR}
JØRGEN HAUGEN SØRENSEN

b. Copenhagen 1934, d. Pietrasanta, Italy 2021

"Mens vi venter" (While we wait), 2005. Unsigned. Painted bronze. H. 39 cm. DKK 40,000–50,000 / € 5,350–6,700



260



261

261 ^{ARR}
KURT TRAMPEDACH

b. Hillerød 1943, d. Sare, France 2013

Sleeping boy. Unsigned. Painted plaster, textile, shoes, hair. L. 137 cm.

Literature: Mikael Wivel: "Kurt Trampedach", Aschehoug Copenhagen 2001, reproduced p. 84. DKK 100,000–200,000 / € 13,500–27,000

262 ^{ARR}
POUL ISBAK

b. Gjøl 1943

Untitled, 1994. Signed PI 94. White, brown and blue speckled marble. Three parts. Mounted on a black painted wooden base. Overall c. 60 x 120 cm.

DKK 50,000–75,000 / € 6,700–10,000



262



263

263^{ARR}

PETER BLAKE

b. Dartford 1932

"Side-Show", 1974-1978. "Fat boy, Bearded lady, Tattooed man, Giant and Midget". All signed Peter Blake, 89/100. Published by Waddington Graphics, London. Printed by White Ink Studios. Five wood cuts on Japanese "Tonosawa" hand made paper. Sheet size each 29 x 23 cm. In original canvas portfolio.

DKK 15,000–20,000 / € 2,000–2,700

264^{ARR}

ZAO WOU-KI

b. Beijing 1921, d. Nyon, Switzerland 2013

Untitled. Signed Zao Wou-Ki 77, 31/150. Printed by Bellini, Paris. Published by Egmont H. Petersen, Copenhagen. Lithograph in colours. Visible size 47 x 70 cm.

Literature: Ågerup/Heede & Mostrup 288. DKK 20,000–25,000 / € 2,700–3,350



264

248

MORE PHOTOS AND DETAILS AT BRUUN-RASMUSSEN.DK



265

265^{ARR}

PIERRE SOULAGES

b. Rodez 1919, d. Nîmes 2022

"Sérigraphie no. 18", 1989. Signed Soulages, 119/300. Silkscreen in colours. Visible size 87 x 66 cm.

Literature: Pierre Encrevé & Marie-Cécile Miessner: "Soulages - L'Oeuvre Imprimé", BNF / Musée Soulages, Rodez 2003, cat. 110.

DKK 50,000–60,000 / € 6,700–8,050

266^{ARR}

PIERRE SOULAGES

b. Rodez 1919, d. Nîmes 2022

"Eau-forte XXXI", 1974. Signed Soulages, 74/100. Aquatint etching in colours. Visible size 74 x 54 cm.

Literature: Pierre Encrevé & Marie-Cécile Miessner: "Soulages - L'Oeuvre Imprimé", BNF / Musée Soulages, Rodez 2003, cat. 33.

DKK 50,000–60,000 / € 6,700–8,050



266

267

ANDY WARHOL

b. Pennsylvania 1928, d. New York 1987

“Two women by a tree” from "The H. C. Andersen Series", 1987. Numbered 13/25; signed on the reverse by the executor of The Andy Warhol Estate, Fred Hughes, the publisher Art Expo Danmark and the printer Rupert Jasen Smith in a stamped certificate. Published by Art Expo Danmark, Odense, Denmark. Printed by Rupert Jasen Smith, New York. Screenprint in colours on Lenox Museum Board. Sheet size 96.5 x 96.5 cm.

Literature: Feldman/Schellmann II.395. Made by Andy Warhol after an undated papercut på H. C. Andersen.
Literature: "Andy Warhol - H. C. Andersen. H. C. Andersen-portræt og tre af hans papirklip bearbejdet af Andy Warhol", ARoS Aarhus Kunstmuseum, Aarhus, Denmark 2005. DKK 25,000–30,000 / € 3,350–4,000

268

ANDY WARHOL

b. Pennsylvania 1928, d. New York 1987

“Pierrot with swan and houses on a tray” from "The H. C. Andersen Series", 1987. Numbered 13/25; signed on the reverse by the executor of The Andy Warhol Estate, Fred Hughes, the publisher Art Expo Danmark and the printer Rupert Jasen Smith in a stamped certificate. Published by Art Expo Danmark, Odense, Denmark. Printed by Rupert Jasen Smith, New York. Screenprint in colours on Lenox Museum Board. Sheet size 96.5 x 96.5 cm.

Literature: Feldman/Schellmann II.396. Made by Andy Warhol after an undated papercut på H. C. Andersen.
Literature: "Andy Warhol - H. C. Andersen. H. C. Andersen-portræt og tre af hans papirklip bearbejdet af Andy Warhol", ARoS Aarhus Kunstmuseum, Aarhus, Denmark 2005. DKK 25,000–30,000 / € 3,350–4,000

269

ANDY WARHOL

b. Pennsylvania 1928, d. New York 1987

“H. C. Andersen Portrait” from "The H. C. Andersen Series", 1987. Numbered 13/25; signed on the reverse by the executor of The Andy Warhol Estate, Fred Hughes, the publisher Art Expo Danmark and the printer Rupert Jasen Smith in a stamped certificate. Published by Art Expo Danmark, Odense, Denmark. Printed by Rupert Jasen Smith, New York. Screenprint in colours on Lenox Museum Board. Sheet size 96.5 x 96.5 cm.

Literature: Feldman/Schellmann II.394. Made by Andy Warhol after an original photo by Georg E. Hansen (1866).
Literature: "Andy Warhol - H. C. Andersen. H. C. Andersen-portræt og tre af hans papirklip bearbejdet af Andy Warhol", ARoS Aarhus Kunstmuseum, Aarhus, Denmark 2005. DKK 60,000–75,000 / € 8,050–10,000

270

ANDY WARHOL

b. Pennsylvania 1928, d. New York 1987

“Mill-man with dancing girl and the Sandman” from "The H. C. Andersen Series", 1987. Numbered 13/25; signed on the reverse by the executor of The Andy Warhol Estate, Fred Hughes, the publisher Art Expo Danmark and the printer Rupert Jasen Smith in a stamped certificate. Published by Art Expo Danmark, Odense, Denmark. Printed by Rupert Jasen Smith, New York. Screenprint in colours on Lenox Museum Board. Sheet size 96.5 x 96.5 cm.

Literature: Feldman/Schellmann II.397. Made by Andy Warhol after an undated papercut på H. C. Andersen.
Literature: "Andy Warhol - H. C. Andersen. H. C. Andersen-portræt og tre af hans papirklip bearbejdet af Andy Warhol", ARoS Aarhus Kunstmuseum, Aarhus, Denmark 2005. DKK 25,000–30,000 / € 3,350–4,000



268



267



269



270



271

271

TOM WESSELMANN

b. Cincinnati 1931, d. New York 2004

"Seascape (Foot)", 1968. Signed Wesselmann 68, 72/150. Silkscreen in colours. From the portfolio "Edition 68" published by the Documenta-Foundation. Visible size 48 x 48 cm.

Provenance: Private collection, Denmark.

DKK 40,000–50,000 / € 5,350–6,700



272

272^{NBR}

FRANCIS BACON, AFTER

b. Dublin 1909, d. Madrid 1992

"Study from human body", 1992. Stamp signed Francis Bacon, numbered in pencil XXVI/XXX and with blindstamp "Francis Bacon Estate". Printed by Vigna Antoniniana, Rome. Co-published by Marlborough Graphics and 2RC Edizioni d'Arte. Aquatint on Fabriano-paper. Visible size 162 x 120 cm.

Literature: Sabatier 8.

DKK 100,000–125,000 / € 13,500–16,500



273

273^{ARR}

GEORGES BRAQUE

b. Argenteuil 1882, d. Paris 1963

"Uranie II", 1958. Signed G. Braque, 32/75. Maeght éditeur, Paris. Printed by Mourlot, Crommelynck and Dutrou, Paris. Lithograph and aquatint in colours. Sheet size 38 x 56 cm.

Literature: Vallier 118.

Provenance: The Danish architect Jørn Utzon; thence by descent in the family.

Provenance: Private collection, Denmark.

DKK 15,000–20,000 / € 2,000–2,700



274

274^{ARR}

PABLO PICASSO

b. Malaga 1881, d. Mougins 1973

"Mains au poisson", 1953. Stamped Empreinte originale de Picasso. Madoura plein feu. 25/250. Dish. Earthenware. Deep engraving painted with engobes under partial glaze with red, green, white, black brush. Diam. 30 cm.

Literature: Ramié 215. DKK 50,000–60,000 / € 6,700–8,050



275

275^{ARR}

PABLO PICASSO

b. Malaga 1881, d. Mougins 1973

"Colombe sur lit de paille", 1949. Monogram for Suzanne Ramié on the reverse. Edition Picasso, Madoura. Stamped D'Après Picasso, Madoura Plein Feu. Executed in 300 ex. Dish. Earthenware. Engobe decoration, knife engraving, white enamel with brush underglaze; red, yellow, white, black. 32 x 39 cm.

Literature: Ramié 79. DKK 40,000–50,000 / € 5,350–6,700



276

276^{ARR}

PABLO PICASSO

b. Malaga 1881, d. Mougins 1973

Fleurs et mains; Paz. Estocolmo (21.4.58). Signed Picasso. Ed. 200 ex. Offset lithograph in colours. Visible size 64 x 50 cm.

Literature: Ref: Czwiklitzer 130.

DKK 30,000–40,000 / € 4,000–5,350



277^{ARR}

PABLO PICASSO

b. Malaga 1881, d. Mougins 1973

"Corrida verte", 1949. Stamped Madoura Plein Feu, Empreinte Originale de Picasso. Edition 500. Dish. White earthenware, engobe decoration, engraved with a knife underglaze. Blue, green, red, white, black. 30 x 36.5 cm.

Literature: Ramié 81. DKK 40,000–50,000 / € 5,350–6,700

277

279^{ARR}

PABLO PICASSO

b. Malaga 1881, d. Mougins 1973

"Le repos du sculpteur, IV" (1933). Signed Picasso. Etching on Montval paper with Vollard blindstamp. Sheet size 34 x 45 cm.

Literature: Bloch 174; Geiser 327/II. DKK 40,000–50,000 / € 5,350–6,700



279



278

278^{ARR}

PABLO PICASSO

b. Malaga 1881, d. Mougins 1973

"Le vieux roi", 6.1.59. Prints signed Picasso. Edition 1000 ex. Lithograph. Visible size 64 x 48 cm.

Literature: Bloch 869. DKK 18,000–20,000 / € 2,400–2,700

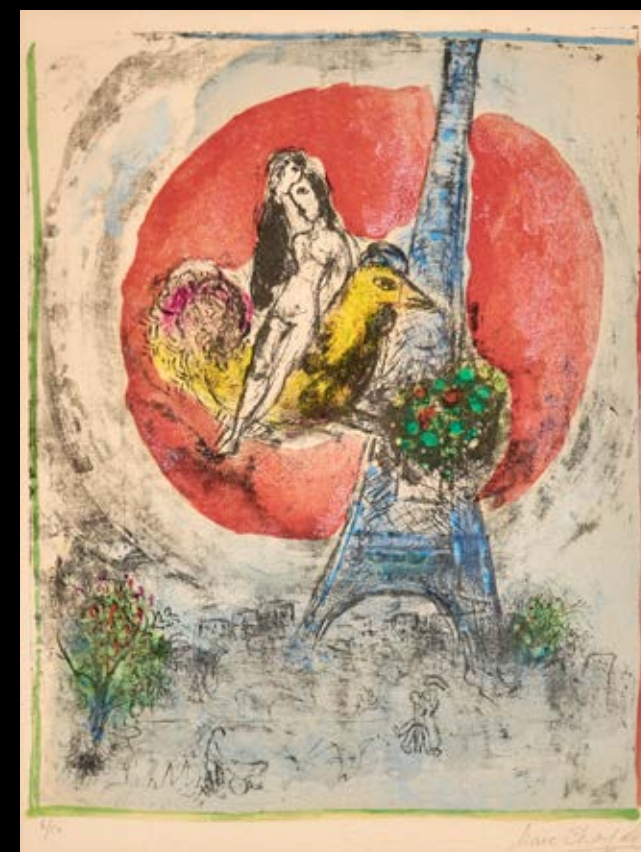
280^{ARR}

MARC CHAGALL

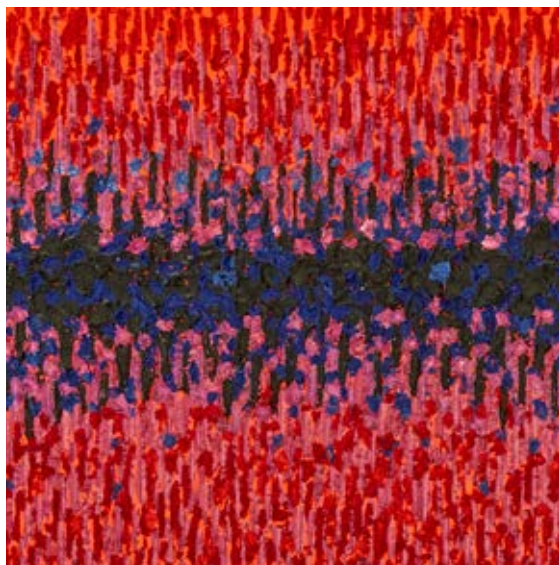
b. Vitebsk 1887, d. St. Paul de Vence 1985

"Les amoureux de La Tour Eiffel", 1960. Signed Marc Chagall, 6/60. Lithograph in colours. Visible size 60 x 45 cm.

Literature: Mourlot 187. DKK 30,000–40,000 / € 4,000–5,350



280



SOHAN QADRI

At the final auction of the year, we are pleased to present a rare and beautiful collection of both paintings and paperworks by the Indian-born artist Sohan Qadri. The pieces come from the collection of Dr. Gulshan Suchdev, who resides in Denmark for a number of years, where he runs a dental clinic.

In the 1970s, he is introduced to the artist at the Indian Embassy - a meeting that proves to be, perhaps through a karmic twist of fate, more than a simple encounter: it turns out the two once attended the same school in Punjab. This moment marks the beginning of Dr. Suchdev's art collection, but also the beginning of a lifelong friendship between the two men.

ABSTRACTION AND TRANSCENDENCE

For Sohan Qadri, painting is far more than a physical object - it is an act that emerges from a state of deep meditation. "For me, painting a picture is more of a ritual - it goes a little beyond just painting. It's a way of awakening the forces hidden in the emptiness of the canvas," he says in 1975.

In this way, the boundary between the inner space of the painting and the outer world of the viewer begins to dissolve. Experiencing the art is not about interpretation, but about seeing - about dissolving, emptying out, disappearing. Subtle hues, textures, and repetition become part of the work's spiritual energy and pulse.

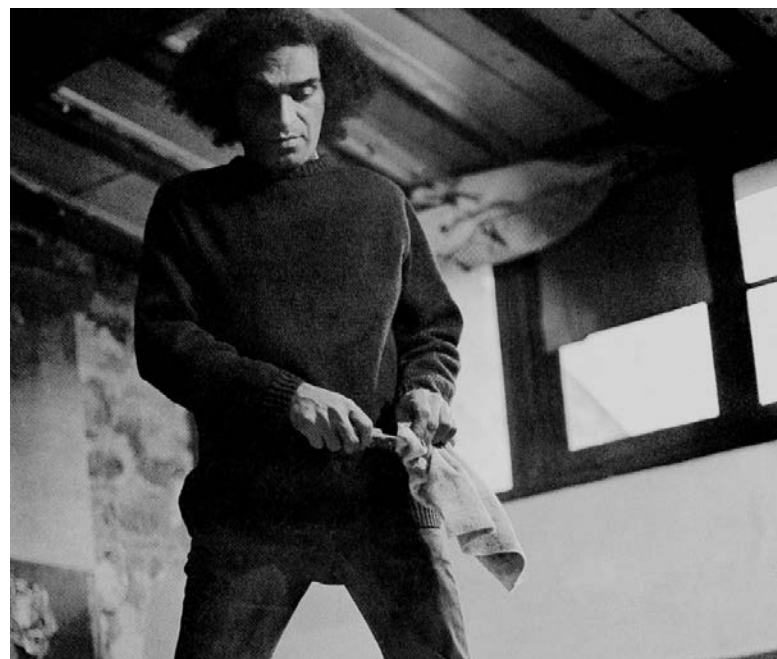
INDIA'S PALETTE AND SCANDINAVIAN SIMPLICITY

Qadri's visual language draws inspiration from yogic practices, forming a unique hybrid of tantric symbolism and late modernist minimalism. His works radiate with vibrant, often lush colors - burnt orange, Sindoori red, peacock blue, burgundy, ochre - while the abstract surfaces are governed by a strict, Scandinavian sense of structure.

"I never lack inspiration. There is always a blank canvas, and there is always me, standing before it, waiting to be swallowed."

Though Qadri lives and works for most of his life in Copenhagen, he is born in Punjab in 1932 and raised as both a Hindu and a Sikh. From a young age, he experiences a powerful spiritual awakening that becomes the foundation for his life and art. He is particularly inspired by Vajrayana, Tantric Buddhism, which emphasizes the concept of shunyata understood as emptiness, or the absence of a fixed, unchanging essence in all forms of existence.

In 1965, Qadri leaves India and embarks on a journey that takes him through East Africa, North America, Paris, Zürich, and ultimately Denmark. "I didn't want to limit myself to one place, one nation, one society. My approach to life has been universal—and so is my art," he reflects in a 2002 interview with The Times of India.



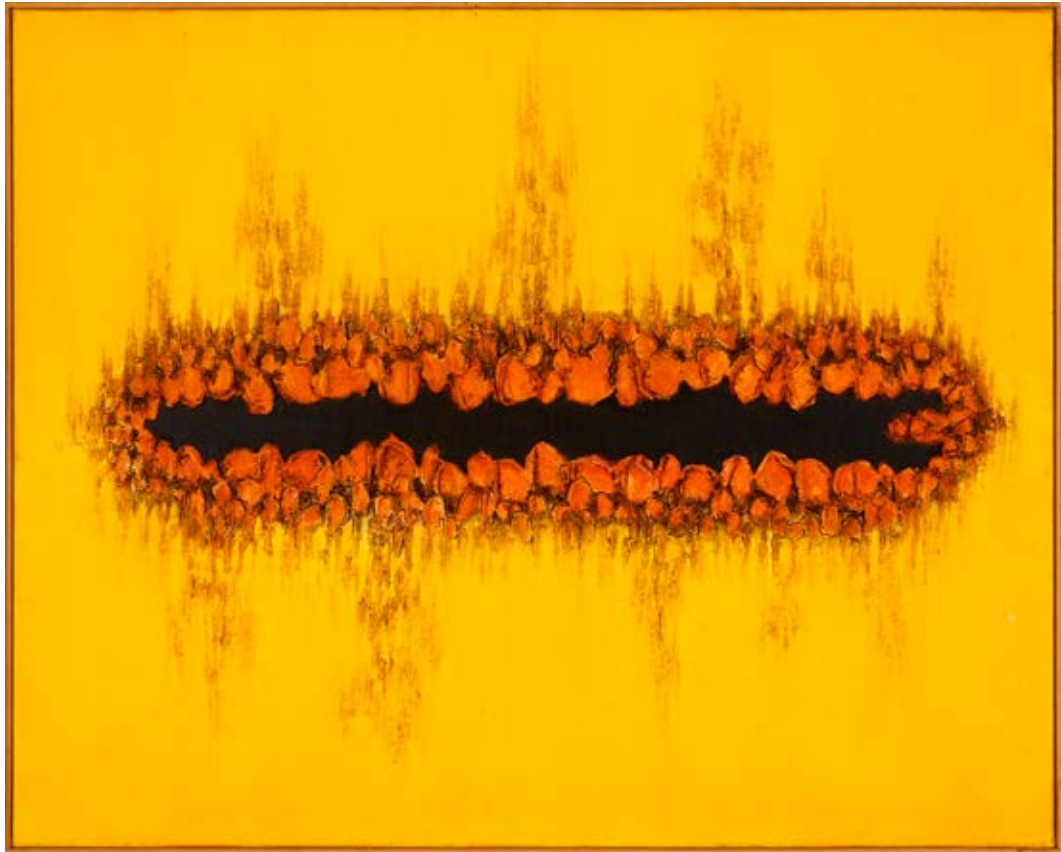
Photographer: Unknown.
Portrait of Sohan Qadri, 1970s

COLOUR AND FORM

Qadri's early artistic practice is rooted in vivid oil paintings, defined by their striking use of contrast and bold color - qualities clearly visible in several works from the 1970s included in this collection. In time, he transitions to paper as his primary medium, a move that ultimately defines his signature style.

Both his canvases and paperworks take on a three-dimensional quality—the former through built-up layers, the latter through incisions and carvings. A hallmark of Qadri's style is the two-layered composition: behind, an almost monochrome surface; in front, textured ridges of thick pigment that push forward, breaking the surface's stillness and inviting direct encounter.

During his lifetime, Sohan Qadri exhibits widely in both solo and group shows across the globe. His works are represented in several private and public collections, including the Peabody Essex Museum in Massachusetts, the Rubin Museum of Art in New York, and the National Gallery of Modern Art in New Delhi.



281

281^{ARR}

SOHAN QADRI

b. Punjab 1932, d. Toronto, Canada 2011

Untitled, Copenhagen sept. 1975. Signed Qadri; signed and dated on the reverse. Oil and mixed media on canvas. 80 x 100 cm.

Provenance: Dr. Gulshan Suchdev, Copenhagen / Spain. Acquired directly from the artist. DKK 200,000 / € 27,000



282

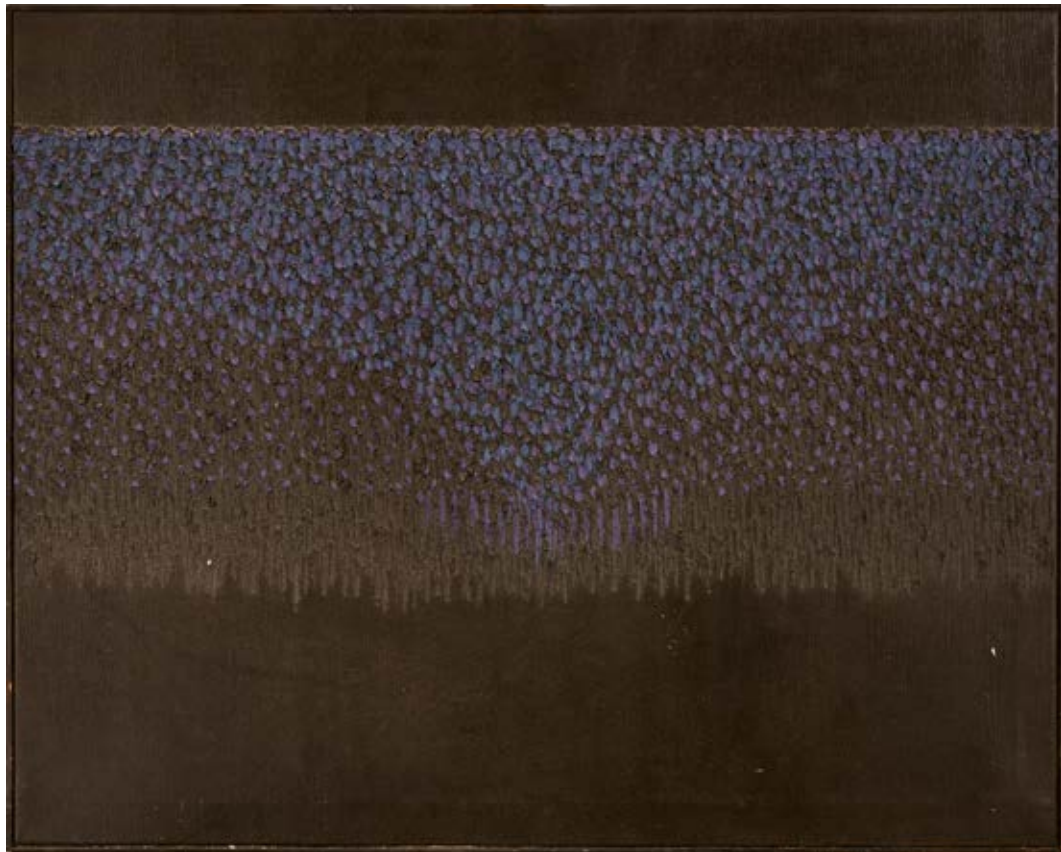
282^{ARR}

SOHAN QADRI

b. Punjab 1932, d. Toronto, Canada 2011

Untitled, Copenhagen, April 1973. Signed and dated on the reverse. Oil and mixed media on canvas. 31 x 31 cm.

Provenance: Dr. Gulshan Suchdev, Copenhagen / Spain. Acquired directly from the artist. DKK 150,000 / € 20,000



283

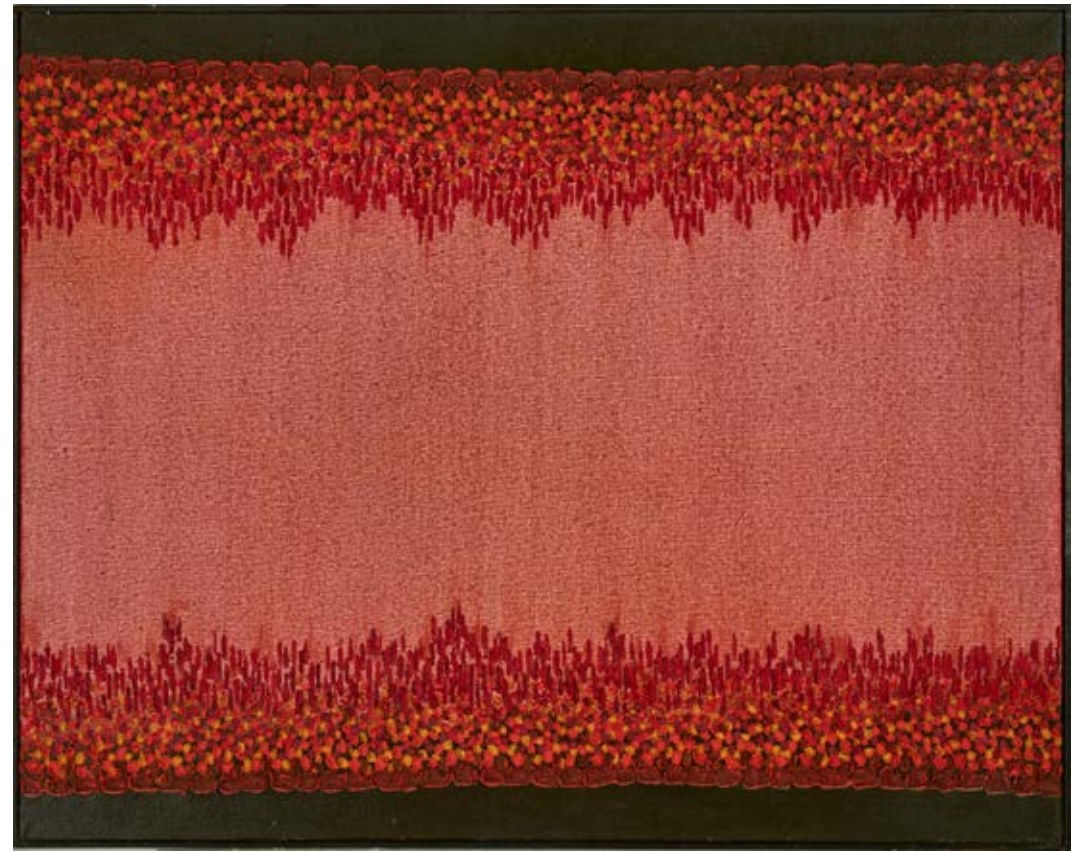
283^{ARR}

SOHAN QADRI

b. Punjab 1932, d. Toronto, Canada 2011

Untitled. Signed on the reverse, Copenhagen No. 1878. Oil and mixed media on canvas. 80 x 100 cm.

Provenance: Dr. Gulshan Suchdev, Copenhagen / Spain. Acquired directly from the artist. DKK 350,000 / € 47,000



284

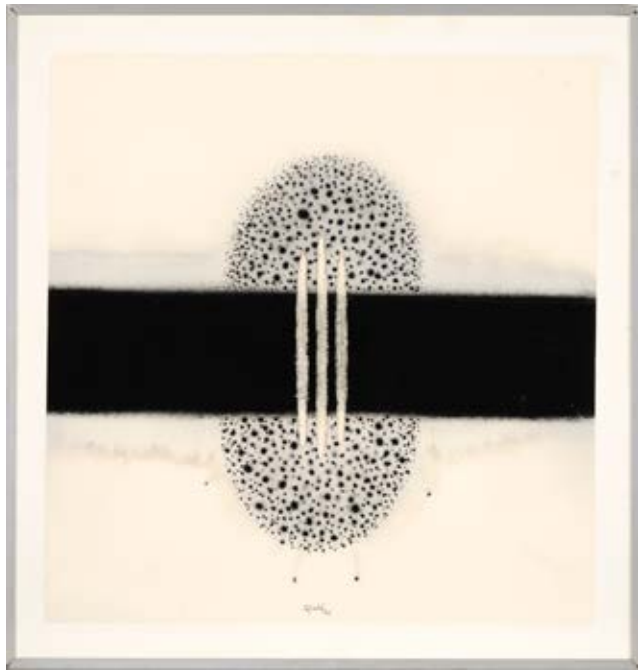
284^{ARR}

SOHAN QADRI

b. Punjab 1932, d. Toronto, Canada 2011

Untitled. Signed on the reverse, Copenhagen 479. Oil and mixed media on canvas. 80 x 100 cm.

Provenance: Dr. Gulshan Suchdev, Copenhagen / Spain. Acquired directly from the artist. DKK 250,000 / € 33,500



285

285^{ARR}

SOHAN QADRI

b. Punjab 1932, d. Toronto, Canada 2011

Untitled, 1984. Signed Qadri 84. Marked B-69 on the reverse. Watercolour, charcoal and incision on paper. Sheet size 35 x 35 cm.

Provenance: Dr. Gulshan Suchdev, Copenhagen / Spain. Acquired directly from the artist.

DKK 25,000 / € 3,350

287^{ARR}

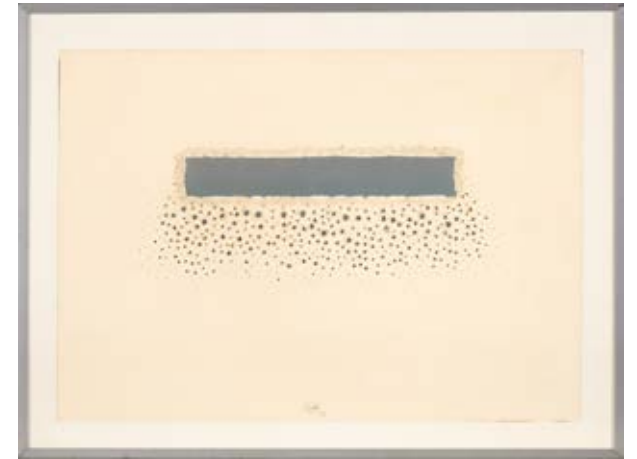
SOHAN QADRI

b. Punjab 1932, d. Toronto, Canada 2011

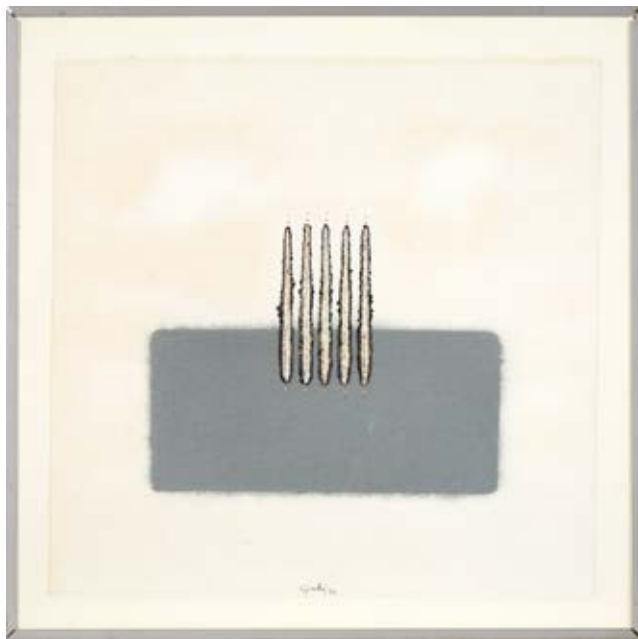
Untitled, 1983. Signed Qadri 83. Embossed paper laid down on silver-coloured paper background. Sheet size 25 x 35 cm.

Provenance: Dr. Gulshan Suchdev, Copenhagen / Spain. Acquired directly from the artist.

DKK 25,000 / € 3,350



287



286

286^{ARR}

SOHAN QADRI

b. Punjab 1932, d. Toronto, Canada 2011

Untitled, 1984. Signed Qadri 84. Marked B-69 on the reverse. Acrylic, ink and incisions on paper. Sheet size 32 x 33 cm.

Provenance: Dr. Gulshan Suchdev, Copenhagen / Spain. Acquired directly from the artist.

DKK 25,000 / € 3,350

288^{ARR}

SOHAN QADRI

b. Punjab 1932, d. Toronto, Canada 2011

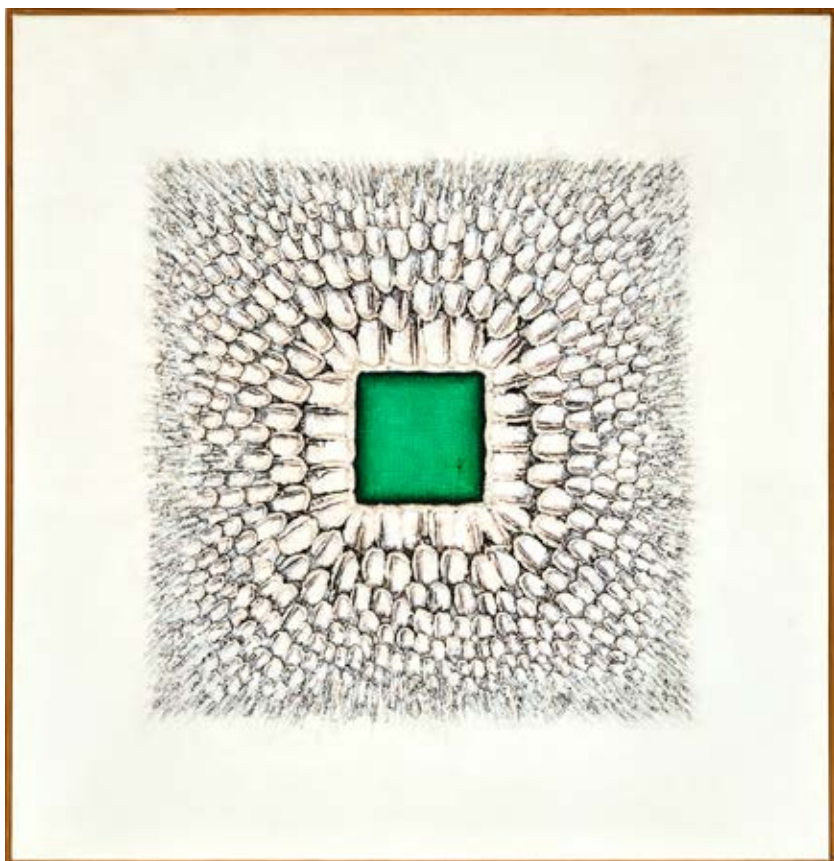
Untitled. Signed Qadri 84. Marked B-67 on the reverse. Acrylic silver paint and incisions on paper. Sheet size 32 x 32 cm.

Provenance: Dr. Gulshan Suchdev, Copenhagen / Spain. Acquired directly from the artist.

DKK 25,000 / € 3,350



288



289

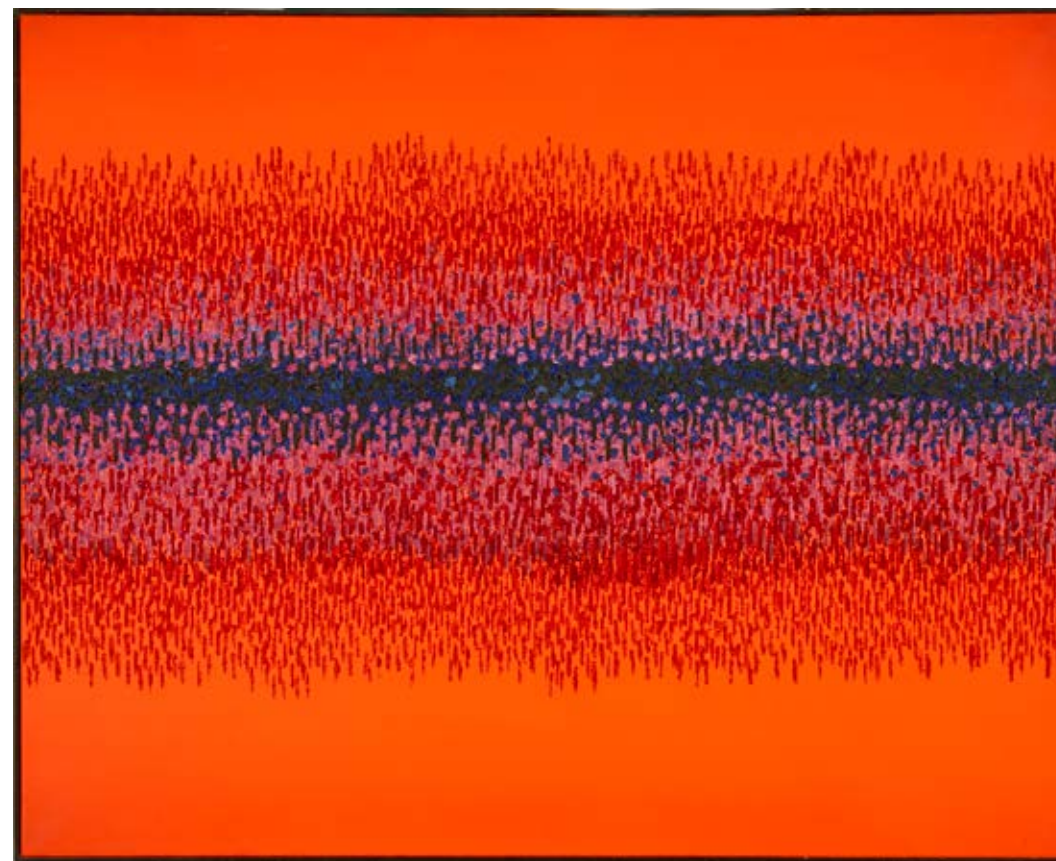
289^{ARR}

SOHAN QADRI

b. Punjab 1932, d. Toronto, Canada 2011

Untitled. Signed on the reverse, Copenhagen 781. Oil and mixed media on canvas. 81 x 81 cm.

Provenance: Dr. Gulshan Suchdev, Copenhagen / Spain. Acquired directly from the artist. DKK 200,000 / € 27,000



290

290^{ARR}

SOHAN QADRI

b. Punjab 1932, d. Toronto, Canada 2011

Untitled. Signed on the reverse, Copenhagen 5178. Oil and mixed media on canvas. 80 x 100 cm.

Provenance: Dr. Gulshan Suchdev, Copenhagen / Spain. Acquired directly from the artist. DKK 300,000 / € 40,000

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AUCTIONS		2025
NOVEMBER		
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TUESDAY	18	PH Lamps
WEDNESDAY	19	Nordic Jewellery Masters
WEDNESDAY	19	Modern Art LIVE AUCTION
THURSDAY	20	Design & Decorative Arts LIVE AUCTION
SUNDAY	23	Coins
MONDAY	24	The Royal Danish Horticultural Garden Society
MONDAY	24	Arctic Impressions
WEDNESDAY	26	Tiffany & Co. Jewellery
THURSDAY	27	Bordeaux Wine
DECEMBER		
MONDAY	1	Framed Maps
MONDAY	1	Cabinet of Curiosities
TUESDAY	2	Vilhelm Bjerke Petersen’s Drawings – Part 2
MONDAY	8	‘Matador’ Treasures
WEDNESDAY	10	Forced Sale LIVE AUCTION
THURSDAY	11	Jewellery, Watches & Fashion LIVE AUCTION
MONDAY	15	Selected
MONDAY	15	Antiques from Tyrrestrup Estate
MONDAY	15	Royal Photo Album – Frederik IX
TUESDAY	16	Weaver Jette Never’s Collection
TUESDAY	16	CoBrA Art
WEDNESDAY	17	Charity: Red Cross Youth – Christmas trees

JEWELLERY & FASHION

LIVE AUCTION 11 DECEMBER

IRENE GRIEGST
ESTIMATE: DKK 60.000-80.000



WATCHES

LIVE AUCTION 11 DECEMBER

A. LANGE & SÖHNE
ESTIMATE: DKK 170.000-200.000



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STAMPS

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ARMS, ARMOUR AND SPORTING GUNS

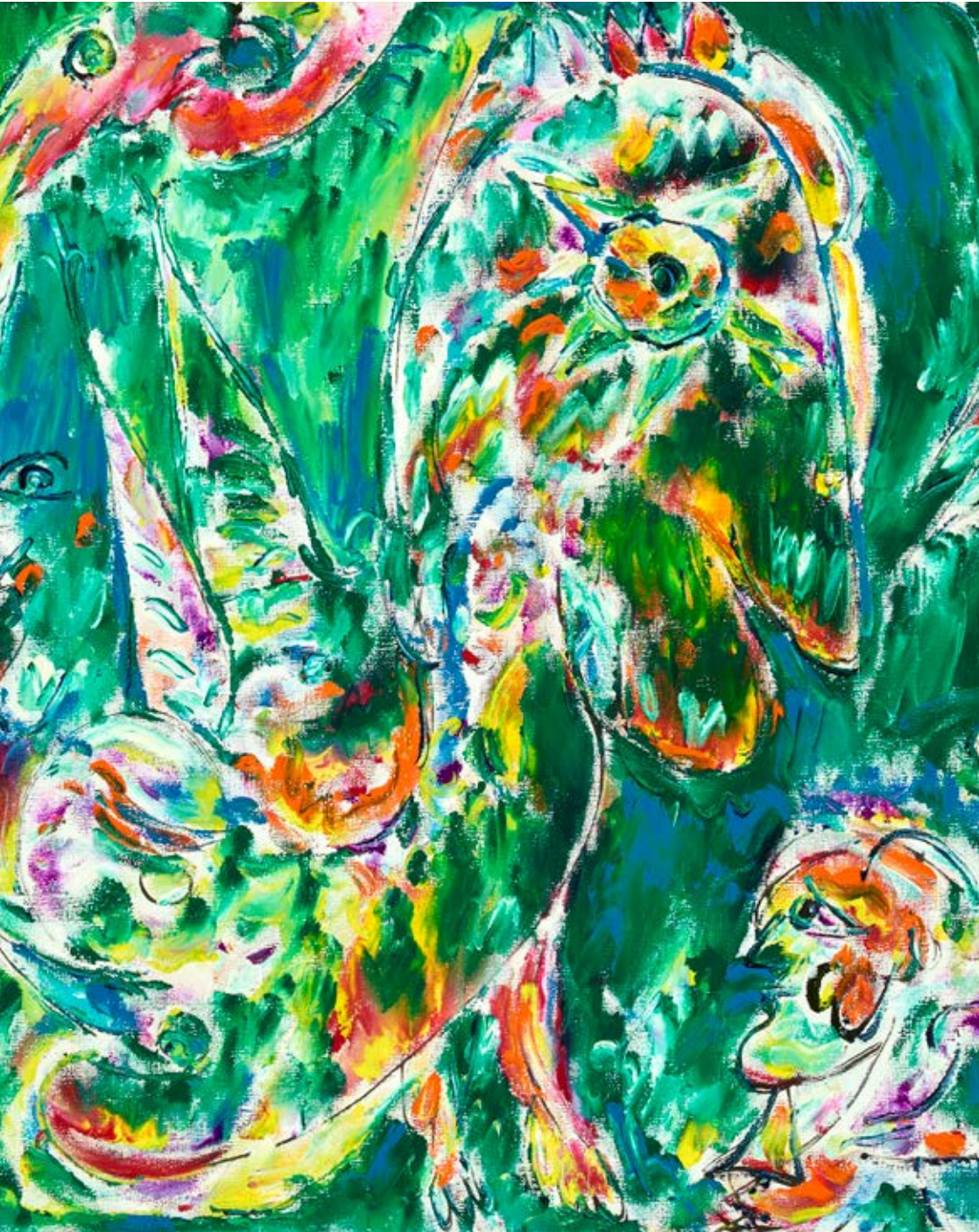
Ralph Lexner +45 8818 1161

rl@bruun-rasmussen.dk

COBRA ART

ONLINE AUCTION 16 DECEMBER

CARL-HENNING PEDERSEN
“HIMMELHEST” 1983
ESTIMATE: DKK 100.000-125.000



KØBSVILKÅR FOR LIVEAUKTIONER

Disse købsvilkår udgør Bruun Rasmussen Kunstauktioner A/S’ (“BRK”) købsvilkår for Liveauktioner og er gældende fra 1. februar 2017. BRK kan til enhver tid ændre købsvilkårene.

Ved bud accepterer budgiver/køber at være bundet af de til enhver tid gældende købsvilkår, som fremgår på bruun-rasmussen.dk. Købsvilkårene gælder både i forhold til erhvervsdrivende og forbrugere.

FØR AUKTIONEN

1 VURDERING AF GENSTANDE

- Alle udbudte genstande er vurderet af BRK. Vurderingen er et skøn over det forventede hammerslag, jf. punkt 5.3. Vurderingen er baseret på tidligere salg af samme type genstande og erfaringer hos BRK. Hammerslag kan derfor falde højere eller lavere ud end vurderingen.

2 BESKRIVELSE AF GENSTANDE

- Udbudte genstande præsenteres med fotos og beskrivelse i kataloger og på bruun-rasmussen.dk. Beskrivelsen foretages efter bedste overbevisning af BRK og ud fra en nøje undersøgelse efter den på salgstidspunktet herskende opfattelse blandt eksperter.
- De udbudte genstande er af en alder og art, der bevirker, at de ofte er behæftede med slitage, mangler, beskadigelser og reparationer. Som udgangspunkt sælges alt som brugte genstande, og derfor indeholder beskrivelsen i kataloget og på bruun-rasmussen.dk ikke en redegørelse for ovenstående punkter eller genstandens stand.
- I visse tilfælde vælger BRK at beskrive en genstands oprindelse. Det sker, hvis en tidligere ejer er offentlig kendt, og/eller hvis historien om et tidligere ejerskab belyser genstanden og dens art. Omvendt sker det også, at sådanne informationer udelades fra beskrivelsen, f.eks. for at imødekomme sælgers ønske om diskretion.
- Vurderingen og beskrivelsen kan blive revideret forud for auktionen. Ændringer offentliggøres på bruun-rasmussen.dk

3 EFTERSYN

- Udbudte genstande udstilles op til auktionen i et showroom hos BRK. Potentielle budgivere opfordres til at se genstanden efter i detaljer og har selv ansvaret for at forvisse sig om dens stand på disse eftersyn, hvor der også er mulighed for at rådføre sig hos vurderingssagkyndige.
- Hvis en potentiel køber ikke har mulighed for at besigtige genstanden ved selvsyn, kan der i de fleste tilfælde udfærdiges en konditionsrapport. Beskrivelsen heri er foretaget efter BRK’s bedste overbevisning, men er ikke baseret på videnskabelige undersøgelser. En konditionsrapport tjener blot som identifikation og er ment som en hjælp til budgivere, der ikke selv har mulighed for at besigtige genstanden på eftersynet.

UNDER AUKTIONEN

4 BRK’S ROLLE

- Salget af en genstand formidles af BRK på vegne af sælger. BRK afhænder altid udbudte genstande til den højst mulige pris under budgivningen.
- Udbudte genstande kan have en med sælger aftalt mindstepris, hvorunder den ikke kan sælges. Denne pris er fortrolig.
- Liveauktioner overværes af en af Justitsministeriet beskikket auktionsleder, der sikrer, at auktionerne går retmæssigt for sig.

5 BUDGIVNING

- Auktionerne afvikles i danske kroner. De tilnærmelsesvis beløb i euro/US dollar vil blive oplyst på skærme i auktions-salen og i øvrigt på opfordring.
- Auktionarius bestemmer overbuds størrelse og i hvilket tempo, auktionen afvikles. Overbud stiger normalt med 5 % - 10 % i forhold til det foregående bud. Normalt sælges der 50-100 katalognumre i timen.
- Hammerslag betegner både det forhold, at auktionarius slår med hammeren og derved markerer budgivningens afslutning, og den pris (budsum), den udbudte genstand sælges til. Se punkt 7 vedrørende beløb, der tillægges hammerslaget.
- Køber er den budgiver, der opnår hammerslag. Ved hammerslaget indgås på baggrund af disse købsvilkår en bindende købs-/salgsaftale.
- Bydes på andres vegne, hæfter budgiver som selvskyldner-kautionist for handlen.
- Genstande købes som beset, og køber har uanset budtype ingen fortrydelsesret, heller ikke efter forbrugeraftaleloven.
- Budgiver skal efter anvisninger fra BRK identificere sig og dokumentere sin betalingsdygtighed, f.eks. ved registrering af gyldigt betalings-/kreditkort, bankgaranti eller indbetaling af depositum.
- BRK kan nægte at acceptere et bud, hvis en tilstrækkelig sikkerhed for betaling mangler, eller hvis budgiver tidligere har misligholdt betalingsforpligtigelser ved køb hos BRK.
- Auktionslederen træffer i samråd med auktionarius afgørelse i alle tvivlstilfælde omkring budgivningen.

6 BUDTYPER

- Der er følgende muligheder for at afgive bud:
PERSONLIGT FREMMØDE:
Registrering og udlevering af bydeskilt foregår ved indgangen til auktionssalen. Når budgiver ønsker at byde, signaleres dette til auktionarius ved at række bydeskiltet i vejret og tydeligt fremvise dets nummer.
KOMMISSIONSBUD:
Det ønskede maksimale bud kan afgives via bruun-rasmussen.dk frem til auktionens start eller pr. e-mail, fax eller telefon, så budet er modtaget senest 24 timer forud for auktionens start. En kommissionær byder på budgivers vegne inden for rammerne af det ønskede maksimalbud og vil altid afgive lavest muligt overbud.
TELEFONBUD:
I forhold til visse genstande er der mulighed for at blive ringet op af en medarbejder fra BRK, der vil byde på budgiers vegne under auktionen. Servicen kan bestilles via bruun-rasmussen.dk indtil tre timer før auktionens start.

LIVE BIDDING:

Det er muligt at følge auktionen live og byde med via bruun-rasmussen.dk

FORAUKTION:

Visse Liveauktioner indledes med en Onlineauktion. De højeste bud på Onlineauktionen danner udgangspunktet på den efterfølgende Liveauktion.

EFTER AUKTIONEN

7 BELØB, DER TILLÆGGES HAMMERSLAGET

- I tillæg til hammerslaget, jf. punkt 5.3, skal køber for den enkelte genstand betale købersalær og, hvis betingelserne er opfyldt, de øvrige beløb, der er nærmere beskrevet nedenfor. Det samlede beløb, som køber skal betale til BRK, benævnes "købesummen".
 - Købersalær: Hammerslaget tillægges et salær til BRK. På Liveauktioner udgør salæret 24% af hammerslaget + moms af salæret, i alt 30%. For frimærker og mønter udgørsalæret 20% af hammerslaget + moms af salæret, i alt 25%.
 - "LIVE bidding": BRK's "LIVE bidding"-software via bruun-rasmussen.dk er gratis at benytte for budgivere.
 - Fuldmoms: Visse genstande handles efter de gældende regler om fuldmoms. Her beregnes der moms på 25 % af både hammerslag og salær. Disse genstande er i beskrivelsen i kataloget og på bruun-rasmussen.dk mærket med symbolet "*" eller med teksten: "Dette emne handles i fuldmoms".
 - Kunstnerafgift: Ifølge dansk lovgivning om ophavsret skal der opkræves kunstnerafgift (følgeretsvederlag) for værker af nyere danske og visse udenlandske kunstnere, som enten er nulevende eller ikke har været døde i mere end 70 år. Kunstnerafgiften opkræves på vegne af VISDA. Disse værker er i kataloget mærket med "ARR" (Artist's Resale Right) og på bruun-rasmussen.dk med teksten "Dette emne er belagt med kunstnerafgift". Kunstnerafgiften tillægges hele hammerslaget + salær (ekskl. moms), når beløbet overstiger 300 euro, som angivet nedenfor:

Hammerslag + salær (ekskl. moms)	Betalingssats
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300,01 - 50.000 euro	5%
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50.000,01 - 200.000 euro	3%
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200.000,01 - 350.000 euro	1%
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350.000,01 - 500.000 euro	0.5%
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over 500.000 euro	0.25%
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Kunstnerafgiften kan ikke overstige 12.500 euro (ekskl. moms) for den enkelte genstand. Afgiften skal betales i danske kroner, og omregningskursen (EUR/DKK) fastsættes af VISDA.

- Betalings-/kreditkortgebyr: BRK forbeholder sig ret til at opkræve de af indlønningsselskaberne pålagte betalings-/kreditkortgebyrer. Satserne fremgår ved budgivning via bruun-rasmussen.dk og ved betaling.

8 BETALINGSFRIST

- Købesummen forfalder til betaling ved hammerslaget, og køber har herefter otte dage til at betale købesummen til BRK.

9 BETALINGSMÅDER

- Betaling kan ske på følgende måder:

A: Med betalings-/kreditkort (Dankort, Visa, MasterCard, Maestro, Diners Club, JCB og China UnionPay) eller kontant (op til 14.999 kr.) i auktionssalen eller efterfølgende i en afdeling hos BRK. Bemærk, at vi ikke modtager 500-euro-sedler.

B: Med betalings-/kreditkort (Dankort, Visa, MasterCard, Maestro, Diners Club og JCB) på bruun-rasmussen.dk under købers personlige side.

C: Via bankoverførsel til BRK’s konto i Danske Bank: 4183 4310970638 · Swift/BIC: DABADKKK · IBAN: DK4130004310970638.

10 MOMSFRITAGELSE, -BETALING OG -DEPONERING

- Visse købere kan vælge hvilken momstype, der skal være gældende for handlen. Valget skal meddeles BRK senest to hverdage efter købet og kan ikke omgøres.
 - Momsregistrerede virksomheder i Danmark kan vælge, at handlen skal ske efter reglerne om fuldmoms, jf. punkt 7.1.3.
 - Momsregistrerede virksomheder i et andet EU-land kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret til den udenlandske adresse, som køber har oplyst over for BRK, og som er anført på fakturaen. I sådanne tilfælde skal der afregnes moms efter de gældende regler i det land, hvor køber er momsregistreret. Det tilrådes at søge oplysning hos de lokale myndigheder. Køber kan undlade at gøre brug af muligheden for moms-fritagelse og i stedet betale dansk brugtmoms/fuldmoms.
 - Købere med bopæl uden for EU kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret ud af EU. BRK udsteder så vidt muligt og mod gebyr de fornødne eksportpapirer, som skal fremvises ved toldmyndig-hederne. Køber kan undlade at gøre brug af muligheden for moms-fritagelse og i stedet betale dansk brugtmoms/fuldmoms.
- Momsregistrerede virksomheder i et andet EU-land og købere med bopæl uden for EU skal deponere den danske moms af fakturabeløbet hos BRK, indtil eksporten er gennemført på dokumenteret lovpligtig vis. Foretages eksporten af en af BRK godkendt speditør, skal momsen ikke deponeres. Se listen over godkendte speditører på bruun-rasmussen.dk

11 OVERSKRIDELSE AF BETALINGSFRIST

- Overskrides en betalingsfrist, herunder fristen i punkt 8, opkræves morarente, som beregnes efter Nationalbankens officielle udlånsrente + 8 % om året af det skyldige beløb.
- Betales købesummen inkl. renter ikke senest ti dage efter, at der er fremsat påkrav herom, er BRK berettiget til at søge købesummen betalt ved modregning i depositum/ved træk på bankgaranti eller at hæve købet.
- Hæves købet, er BRK berettiget til at sælge genstanden på en ny auktion og kræve omkostningerne og en eventuel difference mellem hammerslag (samt salær), der er opnået på de to auktioner, betalt af den misligholdende køber.
- Alle forfaldne krav (inkl. omkostninger), som ikke betales rettidigt, kan BRK i tillæg til inkasso søge inddrevet på følgende måder:

A: For købers regning sælge genstande indleveret til auktion af eller på vegne af køber. Salget kan gennemføres uden hensyntagen til en aftalt mindstepris. Genstande indleveret til auktion kan ikke kræves udleveret, så længe forfalden gæld henstår ubetalt.

B: Inddrage købers tilgodehavende hos BRK, herunder tilgodehavende fra salg af genstande indleveret af eller på vegne af køber, uanset om et sådant tilgodehavende stammer fra auktionssalg, som ligger forud for eller efter tidspunktet for købers misligholdelse.

12 AFHENTNING OG UDLEVERING

- 12.1 Ejendomsretten til en købt genstand overgår til køber, når hele købesummen inkl. eventuelle renter og gebyrer er betalt, og først herefter kan udlevering af genstanden finde sted.
- 12.2 Ved udlevering af en købt genstand forbeholder BRK sig retten til at kræve tilfredsstillende dokumentation for, at den person, som ønsker genstanden udleveret, enten selv er køberen eller er bemyndiget af køberen til at få genstanden udleveret.
- 12.3 Udlevering af visse våben kræver forevisning af gyldig våbentilladelse. Sådant krav er angivet med teksten ”Køb af dette emne kræver forevisning af gyldig våbentilladelse” i kataloget og på bruun-rasmussen.dk
- 12.4 Købte genstande henligger fra hammerslaget for købers regning og risiko. Afhentning skal ske senest otte hverdage efter sidste auktionsdag.
- 12.5 Foretages afhentningen ikke rettidigt, transporteres de købte genstande til et lager for købers regning og risiko. Transporten koster 150 kr. inkl. moms pr. genstand, og opbevaringen koster 150 kr. inkl. moms pr. genstand pr. påbegyndt uge. Henligger en genstand uafhentet i så lang tid, at lagerlejen overstiger genstandens værdi, er BRK berettiget til for købers regning og risiko og uden hensyn til mindstepris at bortauktionere genstanden eller sælge den underhånden. Køber hæfter fortsat for udgifter til transport og lagerleje, der ikke dækkes ved sådant salg.
- 12.6 I henhold til gældende hvidvasklovgivning skal køber i visse tilfælde udlevere identitetsoplysninger og fremvise billed-id til BRK, før køber kan få den købte genstand i sin besiddelse

13 FORSENDELSE

- 13.1 Er køber forhindret i selv at afhente en genstand, tilbyder BRK for købers regning og risiko at emballere og arrangere forsendelse enten med post eller speditør. Se punkt 12.2 angående legitimation.

14 EKSPORTTILLADELSE

- 14.1 For at sikre at dansk kulturarv af afgørende betydning forbliver i Danmark, kan Kulturværdiudvalget for visse genstandes vedkommende nedlægge eksportforbud. Hvis køber ønsker at eksportere en genstand ud af Danmark, hvor der er nedlagt et eksportforbud, annulleres købet, og Kulturværdiudvalget er forpligtet til at overtage genstanden til den pris, der blev opnået på auktionen. Køber kan ikke rejse krav mod BRK som følge af, at et eksportforbud bliver nedlagt.
- 14.2 Visse genstande er omfattet af Washingtonkonventionen, også kendt som CITES, der har til formål at stoppe ulovlig handel med genstande fremstillet af udryddelsestruede vilde dyr og planter. Såfremt en genstand er omfattet af Washingtonkonventionen, CITES, liste 1, vil det fremgå af beskrivelsen på bruun-rasmussen.dk og være markeret med symbolet ”☉” i kataloget. Følgende regler gør sig gældende:
- A: Genstande omfattet af Washingtonkonventionen, CITES, liste 1, må kun handles, når der foreligger en dispensation i form af et såkaldt CITES-salgscertifikat. BRK indhenter det fornødne certifikat fra Naturstyrelsen, der tillader handel og eksport til lande inden for EU. Dog kan genstande, som er færdigforarbejdet før 1947, frit handles inden for EU uden et certifikat.
- B: Det er alene genstande omfattet af Washingtonkonventionen, CITES, liste 1, som er særkilt markeret på bruun-rasmussen.dk og i kataloget. Genstande omfattet af Washingtonkonventionen, CITES, liste 2, der frit kan sælges og transporteres inden for EU, er ikke særskilt markeret.
- C: Ved eksport til lande uden for EU skal der uanset årstallet for genstandens færdigforarbejdning altid indhentes en CITES-reeksporttilladelse fra Naturstyrelsen, når genstanden er omfattet af Washingtonkonventionen, CITES, liste 1 og 2. Denne eksporttilladelse kan normalt indhentes problemfrit, når liste 1-genstande enten er solgt med et CITES-salgscer-

tifikat eller er færdigforarbejdet før 1947. Liste 2-genstande opnår ligeledes normalt problemfrit en reeksporttilladelse. Eventuelle omkostninger, der opkræves at de danske myndigheder i forbindelse med udstedelse af en re-eksporttilladelse, vil blive pålagt købers faktura.

D: I forbindelse med eksport til lande uden for EU kan særlige regler gøre sig gældende ifm. den efterfølgende import, og køber opfordres til at indhente oplysninger fra egne myndigheder.

15 MANGLER VED KØBTE GENSTANDE

- 15.1 Købelovens mangelsregler kan finde anvendelse. Nedenfor er angivet et ikke udtømmende uddrag af købers mangelsbeføjelser.
- 15.2 Køber er berettiget til at annullere et køb, hvis beskrivelsen har været behæftet med væsentlige fejl, der har ført til et højere hammerslag, end en korrekt beskrivelse ville have resulteret i. I sådanne tilfælde vil den samlede købesum blive refunderet. Køber kan ikke kræve betaling af renter af købesummen eller kræve dækning af anden udgift eller tab.
- 15.3 Et køb kan ikke annulleres, og køber kan ikke kræve købesummen refunderet eller rejse noget andet krav mod BRK, hvis beskrivelsen af genstanden er i overensstemmelse med punkt 2, eller hvis en påvisning af falskneri havde krævet brug af videnskabelige metoder, der enten ikke var tilgængelige på salgstidspunktet, havde været uforholdsmæssigt omkostningskrævende at anvende eller havde ført til beskadigelse af den pågældende genstand.
- 15.4 Krav om annullering af et køb skal meddeles BRK, når køber er blevet bekendt med det forhold, der berettiger køber til at annullere købet, dog senest to år fra den seneste afhentningsdato efter punkt 12.4. Den købte genstand skal returneres til BRK i samme stand som på hammerslagstidspunktet. Overholdes disse betingelser ikke, mister køber retten til at annullere købet og kan ikke kræve købesummen refunderet. Køber er selv ansvarlig for at betale de omkostninger, der er forbundet med returnering af genstanden.

16 INDSIGELSES- OG ANSVARSBEGRÆNSNING

- 16.1 BRK tager forbehold for fejl, tekniske vanskeligheder samt udefrakommende misbrug eller forstyrrende påvirkning under auktionen. Budgivere kan ikke rejse noget krav mod BRK som følge heraf.
- 16.2 Køber er i alle tilfælde selv ansvarlig for korrekt betaling af moms og andre afgifter, gebyrer mv. i overensstemmelse med danske og udenlandske regler.
- 16.3 Medmindre andet fremgår af disse købsvilkår, kan BRK aldrig blive ansvarlig for budgivers/købers driftstab, avancetab, andre indirekte tab eller følgeskader.

17 PERSONDATAPOLITIK

- 17.1 Det er vigtigt for BRK at sikre fortrolighed og sikkerhed omkring budgivers/købers personlige oplysninger. Persondatapolitikken fremgår af bruun-rasmussen.dk.

18 KLAGE, TVISTLØSNING OG LOVVALG

- 18.1 Har budgiver/køber en klage, kan der altid rettes henvendelse til BRK.
- 18.2 Lykkes det ikke at finde en løsning, kan forbrugere sende en klage til Nævnenes Hus, Toldboden 2, 8800 Viborg, e-mail: naevnene-shus.dk. Forbrugere med bopæl i et andet EU-land end Danmark kan klage til EU-Kommissionens online klageportal via hjemmesiden: <http://ec.europa.eu/odr>.
- 18.3 Tvister skal indbringes i Danmark ved Københavns Byret, jf. dog punkt 18.2. I forbrugerforhold gælder de ufravigelige værnetingsregler.

Bruun Rasmussen Kunstauktioner

Rev. 01.25

CONDITIONS OF PURCHASE – LIVE AUCTIONS

These conditions of purchase represent Bruun Rasmussen Kunstauktioner A/S’ (“BRK”) conditions of purchase for Live Auctions and are effective from 1 January 2017. BRK may modify the conditions of purchase at any time.

By bidding, the bidder/buyer accepts the current conditions of purchase as they appear on bruun-rasmussen.dk. The conditions of purchase are applicable to both business owners and consumers.

BEFORE THE AUCTION

1 VALUATION OF ITEMS

- 1.1 All the offered items are valued by BRK. The valuation is an estimate based on the expected hammer price, see paragraph 5.3. The estimate is based on the previous sale of similar items as well as BRK’s past experience. The hammer price can therefore be higher or lower than the estimated price.

2 DESCRIPTION OF ITEMS

- 2.1 Items up for auction are presented with photographs and descriptions in catalogues and on bruun-rasmussen.dk. The description is worded according to the best of BRK’s knowledge and based on detailed research in accordance with the prevailing views among experts at the time of sale.
- 2.2 The items up for auction are of an age and nature that often mean that they are in a worn, repaired or damaged condition. As a starting point everything is sold as used items. For this reason, the descriptions in the catalogue or at bruun-rasmussen.dk do not include a statement regarding the above or the condition of the item.
- 2.3 In some cases, BRK may choose to describe an item’s provenance. Such a description is made if a former owner is publicly known and/or if the story of previous ownership sheds further light on the item and its background. In other cases, such information is left out of the description, for instance to meet the seller’s wish for privacy.
- 2.4 It is possible that the estimate and description are revised prior to the auction. Changes are published on BRK’s website.

3 PREVIEW

- 3.1 Items up for auction are presented prior to the auction in one of BRK’s showrooms. Potential bidders are encouraged to inspect the items closely and are responsible for determining the condition of the items at these previews, where they also have the opportunity to consult with the valuation experts.
- 3.2 If a potential buyer does not have the opportunity to inspect the item personally, a condition report can be drafted in most cases. The description in this report has been made according to BRK’s honest conviction but is not based on scientific studies. A condition report only serves as an identification and is meant as an aid to bidders who do not have the opportunity to inspect the item at the preview.

DURING THE AUCTION

4 THE ROLE OF BRK

- 4.1 The sale of an item is facilitated by BRK on behalf of the seller, and BRK always sells items up for auction at the highest price offered during the bidding round.

- 4.2 Items up for auction can have a reserve price that has been agreed upon with the seller. The price is confidential and the item cannot be sold below this price.
- 4.3 The Live Auctions are presided over by one of the Danish Ministry of Justice’s appointed auctioneers, ensuring that the auctions proceed correctly and lawfully.

5 BIDDING

- 5.1 The currency used while the auctions take place is Danish kroner. The approximate amount in euro/US dollars is shown on screens in the saleroom and also on request.
- 5.2 The auctioneer determines the size of the bid increment and the pace of the auction. Bid increments usually rise by 5% - 10% compared to the previous bid. Approximately 50-100 auction lots are sold per hour.
- 5.3 The hammer price refers both to the gavel used by the auctioneer that signifies the end of a bidding round on an item and to the price (bidding amount) that the item up for auction is sold for. See paragraph 7 regarding amounts added to the hammer price.
- 5.4 The buyer is the bidder that submits the highest bid, thereby obtaining the hammer price. At the moment the hammer price is determined, a binding purchase/sale agreement is entered into based on these conditions of purchase.
- 5.5 If bids are made on behalf of others, the bidder serves as surety for the transaction.
- 5.6 Items are purchased in their present state and condition, and regardless of the type of bidding the buyer has no right to cancel his purchase, neither under the Danish Consumer Contracts Act.
- 5.7 Bidders are required, in accordance with BRK’s instructions, to identify themselves and document their ability to pay, for instance by registration of a valid debit/credit card, bank guarantee or a deposit.
- 5.8 BRK may refuse to accept a bid if a sufficient guarantee of the bidder’s ability to pay is not provided, or if the bidder has previously defaulted on payment obligations on purchases from BRK.
- 5.9 The overseeing auctioneer will, in consultation with the auctioneer at the podium, decide what to do in matters of dispute concerning a bidding round.

6 TYPES OF BIDDING

- 6.1 Bidding options:

IN PERSON:

Registration and obtaining the bidding paddle take place at the entrance to the saleroom. When the bidder wishes to bid, it is signalled to the auctioneer on the podium by raising the bidding paddle in the air and clearly displaying its number.

COMMISSION BIDS:

The intended maximum bid can be submitted via bruun-rasmussen.dk until the start of the auction or by e-mail, fax or phone, so that the bid is received no later than 24 hours prior to the start of the auction. A commission agent bids on behalf of the bidder within the limits of the stated maximum bid. The commission agent will always bid the lowest possible amount to achieve the hammer price.

TELEPHONE BID:

With certain items it is possible to have a BRK employee call the bidder over the phone. The employee will then bid on behalf of the bidder during the auction. The service can be booked via bruun-rasmussen.dk up until three hours before the auction is set to begin.

LIVE BIDDING:

It is possible to follow the auction live and bid on the auction lots via bruun-rasmussen.dk.

PRE-AUCTION:

Some Live Auctions are preceded by an online auction. The highest bids from the online auction then represent the starting bids at the following Live Auction.

AFTER THE AUCTION

7 AMOUNTS ADDED TO THE HAMMER PRICE

- 7.1 In addition to the hammer price, see paragraph 5.3, the buyer pays a buyer's premium for the individual items as well as the other amounts described below if the conditions for these are applicable. The total amount that the buyer pays to BRK is called the "purchase price".
- 7.1.1 Buyer's Premium: The hammer price always includes an additional fee to BRK. At the Live Auctions, the fee is 24% of the hammer price + VAT of the fee, 30% in total. For stamps and coins, the fee is 20% of the hammer price + VAT of the fee, a total of 25%.
- 7.1.2 "LIVE Bidding": BRK's "LIVE Bidding" software is free to use for bidders on bruun-rasmussen.dk.
- 7.1.3 Full VAT: Certain items are sold at auction in accordance with the current rules regarding full VAT. In such a situation, a VAT of 25% is imposed on both the hammer price and the buyer's premium. These items are marked in the catalogue and on bruun-rasmussen.dk with the symbol "*", or with the text: "This item is subject to full VAT".
- 7.1.4 Artist's Resale Right: In accordance with Danish copyright law, a royalty fee covering the Artist's Resale Right has to be charged for works by newer Danish artists, and some foreign artists, who are either alive or have not been dead for more than 70 years. The royalty fee covering the Artist's Resale Right is charged on behalf of VISDA (Visual Rights Denmark). These works are marked "ARR" in the printed catalogue, and on bruun-rasmussen.dk the description of the works includes the text: "This lot is subject to the Artist's Resale Right". The royalty fee covering the Artist's Resale Right is added to the hammer price + the buyer's premium (excluding VAT) if the amount exceeds EUR 300, as indicated below:
- | Hammer price + buyer's premium (ex. VAT) | Payment Rate |
|--|--------------|
| 300,01 - 50,000 euro | 5% |
| 50,000,01 - 200,000 euro | 3% |
| 200,000,01 - 350,000 euro | 1% |
| 350,000,01 - 500,000 euro | 0.5% |
| over 500,000 euro | 0.25% |
- The royalty fee covering the Artist's Resale Right cannot exceed EUR 12,500 (excluding VAT) for each item. The fee must be paid in Danish kroner, and the conversion rate (EUR/DKK) is set by VISDA.
- 7.1.5 Debit/Credit Card Fee: Amounts Added to the Hammer Price: BRK reserves the right to charge the debit/credit card fees imposed by the payment services companies. The rates will appear when bidding on bruun-rasmussen.dk and at payment.

8 PAYMENT DEADLINE

- 8.1 The purchase price falls due after the hammer price has been determined, and then the buyer has eight days to pay BRK the purchase price.

9 PAYMENT METHODS

- 9.1 The payment can be made in the following ways:
- A: With debit/credit card (Visa, MasterCard, Maestro, Diners Club, China UnionPay and JCB) or cash (up to DKK 14.999) in the saleroom or subsequently at one of BRK's locations.

- Please note that we do not accept EUR 500 banknotes.
- B: With debit/credit card (Dankort, Visa, MasterCard, Diners Club and JCB) via BRK's website on the buyer's personal page.
- C: By bank transfer into BRK's account with Danske Bank: 4183 4310970638 · Swift/BIC: DABADKKK · IBAN: DK4130004310970638.

10 VAT EXEMPTION, PAYMENT & DEPOSIT

- 10.1 Some buyers can choose which type of VAT should apply to the transaction. The choice has to be communicated to BRK no later than two working days after the purchase and cannot be changed subsequently.
- A: Businesses in Denmark registered for VAT can decide that the transaction is to be conducted in accordance with the rules for full VAT, see paragraph 7.1.3.
- B: Businesses registered for VAT in another EU Member State can be exempted from paying Danish VAT if it can be proved that the item has been transported to the foreign address that the buyer has registered with BRK and which is written on the invoice. In such cases, the VAT should be settled according to the rules applicable in the country where the buyer is registered for VAT. It is advisable to consult with the local authorities. The buyer can decide not to be exempt from regular VAT and instead pay Danish VAT on second-hand goods/full VAT.
- C: Buyers residing outside the EU can be exempted from Danish VAT if it can be proved that the item has been transported out of the EU. To the extent possible and for a fee, BRK can issue the necessary export documents for the customs authorities. The buyer may decide not to be exempt from regular VAT and instead pay Danish VAT on second-hand goods/full VAT.
- 10.2 Companies registered for VAT in another EU Member State and buyers residing outside the EU must deposit the Danish VAT on the amount invoiced with BRK until the export process has been completed in a documented, lawful fashion. If the export is undertaken by one of BRK's authorized forwarding agents, the VAT does not have to be deposited. See the list of authorized forwarding agents on bruun-rasmussen.dk.

11 OVERDUE PAYMENTS

- 11.1 If payment is made after a deadline, including the deadline specified in paragraph 8, interest on overdue payments will be charged and estimated in accordance with the Danish Central Bank's official lending rate + 8% per year on the amount due.
- 11.2 If the purchase price, including interest, has still not been paid ten days after the demand for payment has been made, BRK is entitled to seek the purchase price paid by making a set-off against the deposit/by drawing on the bank guarantee or to cancel the purchase.
- 11.3 If the purchase is cancelled, BRK is entitled to sell the item at a new auction and demand the costs and any difference between the new and the earlier hammer price (including the buyer's premium) covered by the defaulting buyer.
- 11.4 In addition to debt collection, BRK may seek recovery of all due claims (including costs) not paid in a timely manner in the following ways:
- A: Making the buyer cover the costs of selling items consigned to auction by or on behalf of the buyer. The sale can be conducted without regard to an agreed reserve price. Items consigned for auction cannot be collected as long as overdue debts are unpaid.
- B: Seizing the buyer's remaining balance with BRK, including the balance from the sale of items consigned by or on behalf of the buyer, regardless of whether such receivables derive from auction sales prior to or after the date of the buyer's default on the payment.

12 PICK-UP & COLLECTION

- 12.1 The title to a purchased item passes to the buyer when the full purchase price, including any interest and fees, has been paid, and only then can the collection of an item take place.
- 12.2 In connection with the collection of a purchased item, BRK reserves the right to demand satisfactory documentation that the person who wants to pick up the item is either the buyer himself/herself or authorized by the buyer to receive the item on his/her behalf.
- 12.3 The collection of certain weapons requires presentation of a valid weapons certificate. Items with such requirements are listed with the text: "The purchase of this item requires the presentation of a valid weapons certificate" in the catalogue and on bruun-rasmussen.dk.
- 12.4 Purchased items are stored after the auction at the buyer's expense and risk. Pick-up must take place no later than eight working days after the last auction day.
- 12.5 If the item(s) is/are not picked up on time, the purchased items will be transported to a warehouse at the buyer's risk and expense. The transport costs are DKK 150 including VAT per item and the storage costs are DKK 150 including VAT per item for each week or part of a week. If an item is left unclaimed for an amount of time that results in the storage costs exceeding the value of the item, BRK will be entitled to, at the buyer's expense and risk and without regard to the reserve price, sell the item at an auction or privately. The buyer is still liable for the costs of transportation and storage not covered by such sale.
- 12.6 In accordance with current anti-money laundering laws, the buyer must in certain cases submit personal information and present a photo ID to BRK before the buyer can have the purchased item placed in his possession.

13 SHIPPING

- 13.1 If the buyer is unable to pick up the purchased item, BRK offers to pack and arrange delivery either by mail or by freight forwarder at the buyer's risk and expense. See paragraph 12.2 regarding identification.

14 EXPORT LICENSE

- 14.1 To ensure that Danish cultural heritage of vital importance remains in Denmark, the Danish Cultural Assets Commission can place an export ban on certain items. If the buyer wishes to export an item that is subject to an export ban in Denmark, the purchase will be cancelled and the Danish Cultural Assets Commission is obliged to acquire ownership of the item for the price obtained at auction. The buyer cannot raise any claims against BRK as a result of an export ban.
- 14.2 Certain items are included in the Washington Convention, also known as CITES. The purpose of CITES is to stop the trade of items made with endangered species and flora. If the item is included in the Washington Convention, CITES, Appendix 1, this will appear in the description of the item on bruun-rasmussen.dk and be marked with the symbol "☉" in the catalogue. The following rules are applicable:
- A: Items that are included in the Washington Convention, CITES, Appendix 1, can only be traded when a dispensation in the form of a CITES certificate has been obtained. BRK obtains the required certificate from the Danish Nature Agency that allows trade and export to countries within the EU. Items that were produced before 1947 can, however, be freely traded within the EU without a certificate.
- B: It is only items included in the Washington Convention, CITES, Appendix 1 that are marked individually on bruun-rasmussen.dk and in our catalogue. Items included in the Washington Convention, CITES, Appendix 2, which can be freely sold and transported within the EU, are not individually marked.
- C: Export to countries outside the EU must, regardless of the year of the item's production, always procure a CITES re-export permit from the Danish Nature Agency if the item is included in the Washington Convention, Appendix 1 and

2. This export permit can usually be obtained without problems, if the item is either sold with a CITES certificate or was made prior to 1947. Appendix 2 items usually also receive a re-export permit without problems. Any fees charged by the Danish authorities in connection with the issuance of a re-export permit will be added to the buyer's invoice.

- D: In connection with export to other countries outside the EU, special rules may apply concerning the subsequent import, and the buyer is encouraged to consult the relevant local authorities about this issue.

15 DEFECTS IN THE PURCHASED ITEMS

- 15.1 The lack of conformity rules of the Danish Sale of Goods Act may apply. Below is a non-exhaustive excerpt of the buyer's remedies in regard to lack of conformity.
- 15.2 The buyer is entitled to cancel a purchase if the description contained significant errors that have led to a higher hammer price than a correct description would have resulted in. In such cases, the total purchase price will be refunded. The buyer cannot demand payment of interest on the purchase price or demand payment of any other expenses or losses.
- 15.3 A purchase cannot be cancelled and the buyer cannot demand a refund of the purchase price or raise any other claims against BRK if the description of the item is in compliance with paragraph 2. The same applies if evidence of forgery has required the use of scientific methods that were either not available at the time of sale, were excessively costly to use or led to the damage of the item in question.
- 15.4 Claims for a cancellation of a purchase must be notified to BRK when the buyer has discovered the fact that entitles the buyer to cancel the purchase. This notice, however, has to be given no later than two years after the final pick-up date according to paragraph 12.4. The item purchased must be returned to BRK in the same condition as it was on the day it was sold at auction. If these conditions are not met, the buyer loses the right to cancel the purchase and cannot claim a refund of the purchase price. The buyer is responsible for paying the costs associated with the return of the item.

16 OBJECTIONS & LIMITATIONS OF LIABILITY

- 16.1 BRK is aware that errors, technical difficulties and external abuse or disruptive influences may occur during the auction. Bidders cannot raise any claims against BRK as a result of such events.
- 16.2 The buyer is always responsible for the correct payment of VAT and other costs, fees etc. in accordance with Danish and foreign regulations.
- 16.3 Unless otherwise stated in these conditions of purchase, BRK may never be held liable for bidders'/buyers' operating loss, loss of profits, other indirect losses or consequential loss.

17 PRIVACY POLICY

- 17.1 It is important to BRK to ensure confidentiality and security regarding the bidder's/buyer's personal information. The privacy policy can be found on bruun-rasmussen.dk.

18 COMPLAINTS, DISPUTE RESOLUTION AND APPLICABLE LAW

- 18.1 BRK can always be contacted if the bidder/buyer has a complaint.
- 18.2 If the dispute cannot be resolved, the consumer can submit a complaint to the Complaint Resolution Centre, Nævnenes Hus, Tolbodden 2, 8800 Viborg, Denmark, email: naevneneshus.dk. Consumers residing in another EU country than Denmark can submit their complaint to the European Commission's Online Dispute Resolution platform via the website: <http://ec.europa.eu/odr>.
- 18.3 In Denmark, disputes must be brought before the City Court of Copenhagen, but see paragraphs 18.2. The mandatory rules on jurisdiction apply to consumer interests.

Bruun Rasmussen Auctioneers

The above is an English translation of the Danish version of the Conditions of Purchase. In case of a dispute, only the Danish version of the present Conditions of Purchase of Bruun Rasmussen is valid.

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